SCREEN RADIO MUSIC STAGE

VARIETY

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ATOM BOMB'S TELEVISH CLOSEUP

Stress Psychiatric Films by H'wood As Aid to Rehabilitation of War Vets

Washington, Feb. 26.

Hollywood was urged today (26) to "perform a real service to many veterans" suffering from some form of emotional disturbances, by the production of entertainment films on the subject. Suggestion came from Brigadier General Karl Menninger, chief of the psychiatric division under the Army's Surgeon General, who is one of the country's leading psychiatrists in civilian life.

Commenting on the current cycle of psychiatric films, Menninger admitted he has not had time to see most of them, but lauded the trend, so long as the films meet the problem realistically, rather than spectacularly. In an interview with VARIETY, he pointed out how widespread the problem was, with 380,000 men discharged from the Army for personality disorders and an additional 13,500 let out as "misfits." In addition, hundreds of thousands were rejected for the armed services due to emotional disorders.

"There is no field that has so many misconceptions," commented Menninger. "People think of all mental problems as 'insane' whereas

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200 Ohioans Get Own House

Akron, O., Feb. 26.

Two hundred suburban Barberton men and women are going to buy their own theatre because they feel the need for a film house in their end of town.

The 200 already have $75,000 in the treasury and hope to have the new theatre open next fall.

Recruiting Films Get Bronx Cheers

Army brasshats have nixed recruiting films for public theatres. Withdrawal of a current trailer and the dropping of plans for future releases followed a cat-calling reception to the film by GI's. Included in the ban is a trailer, now set for wide release, which depicted a mass enlistment at Okinawa. Sound track carried a recruiting spiel by Maj. Gen. Harold Gilbert.

While the Army's recruiting campaign continues through other media, the film angle, once considered a major sparkplug in the drive, is out because compiled reports from nine service commands told of audience booing in numerous houses when the recruiting pix were played. A subsequent order terms future showings 'not advisable."

Bronx cheers were particularly loud, the report shows, in theatres neighboring Army posts. And vet-launched birds were even more

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For Those Who Chase The Sun, Acapulco In Mexico Is the Spot

By BARNEY OLDFIELD

Acapulco, Mexico, Feb. 26.

For those who chase the sun, this is the Mexican capital for it.

The town has a population of 18,000 Mexicans, and 48 hotels, with the 49th on the way.

There are three methods of getting here. By sea, down the Pacific Coast; via American or Pan American to Mexico City, then on a Mexican airline spur which takes an hour and a quarter from the capital; and over a tortuous mountain road from the U. S. through Laredo, Texas, Monterrey, Mexico City, Cuernavacca, Taxco, and terminating at Acapulco.

What Southern California claims in the way of uninterrupted sunshine and becomes the butt of comics' ribs for failure to deliver same, Acapulco has for a fact. If a comic

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University Show Pit Band Forces Cutting Of Lyric Re Petrillo

Philadelphia, Feb. 26.

Lyrics referring to James C. Petrillo, AFM prexy, were eliminated last night (Mon.) from one of the numbers in "John Paul Jones," current musical comedy staged by the U. of Pennsylvania's Mask and Wig Club at the Erlanger.

Reason given by Mervin Thal, member of the cast who sang the tune, for the cutting of the lines was that one of the members of the pit band came to him after opening night (Fri) and said: "I wouldn't do that any more if I were you," referring to the Petrillo lyrics. When Thal persisted in singing the "offending" lyrics next performance, he claims, the orchestra played so loud that he was drowned out. Last night Thal sang substitute lyrics.

A spokesman for Local 77, AFM, last night said the union had heard nothing of the incident.

The lyrics "offensive" to the musician's chief sung by Thal, in the

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WHITE ROMEO OPPOSITE NEGRO JULIET FOR N.Y.

Chicago, Feb. 26.

Casting is almost completed for "Romeo and Juliet," which will be co-produced by Harry Wagstaff Gribble and Michael Myerberg, and the concept of the play is being drastically altered to provide for a mixed cast, Negro and white. It'll have a Moorish Capulet family and Latin Montagues, with Hilda Simms of "Anna Lucasta," as Juliet and Dick Angarola, young Chi actor and

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NAVY PLANS FOR MAY EXPERIMENT

Television will provide the sole means of on-the-spot observation for Naval officers at the all-important atom bomb tests in the Marshall Islands in May. The Navy has decided to use video for the experiments, spokesmen of the Joint Task Force reveals, because it figures it's the only means of communication whereby observers will be able to watch what happens simultaneously with the bomb's explosion and still remain at a reasonably safe distance from the actual targets.

Under present Task Force plans, television will undergo its supreme test in one of the most spectacular uses yet devised for the new medium. Two video transmitters will be set up on Bikini atoll, near where the two bombs are to be dropped, with receivers picking up the images on the admiral's flagship, the USS Mount McKinley, and on the press ship and another observation vessel.

Navy technicians believe that the observation ships will be safe if stationed about 20 miles from the target, which would be well within the maximum transmitting range of the

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Now, If Jerry Wald Only Did Westerns, See What He'd Miss?

By ABEL GREEN

Hollywood, Feb. 26.

A film producer who does biographicals really has a time for himself when he announces a forthcoming biog. For instance, there's Jerry Wald, who does a lot of that type pic on the Warner lot. Some of the screwball incidents that manifest themselves, following the news he's to do a certain film biog, are really unique.

When it was announced Wald would work on the Will Rogers biog, every manner of cowboy bombarded him. They all wanted to become technical advisors. When he was assigned the Marilyn Miller yarn, reams of old programs and other memorabilia flooded in. One woman phoned from Minneapolis that she had Miss Miller's original ballet slippers. When Wald politely told

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WB SLATED TO FILM LIFE OF BERNHARDT

Warners will film the biog of Sarah Bernhardt, a project which has been spoken of by several studios. Clearances finally effected with Louis Verneuil, the French dramatist now in Hollywood, who was married to one of the two daughters of "The Divine Sarah." The other daughter more recently did a biog of her mother, published in France. Verneuil did a screen original.

All rights being cleared, Curtis Bernhardt will direct.

N.Y. Talent Scouts Win Purple Hearts As Former GI Hams Get Film Ideas

New York talent execs for major studios are being deluged with returning GIs who discovered they were funny in the Army. Most of the would-be pic stars are without pro experience, but appeared in local camp or unit shows, where they found they had a flair for making other soldiers laugh. Unfortunately, few of them are having the same success with the talent scouts.

Few returning GIs who've had no experience but that gained in Army shows have attracted studio interest. And they have been leading-man types, rather than comedians, in most cases. Talent men, however, have gone out of their way to give a fair hearing to all who have applied.

Most of the soldier-entertainers, apparently encouraged by the fellow GIs they have amused, have turned up in N. Y. talent offices during layovers after they've arrived in this country and before they've been shipped to regional separation centers. Many others have used mustering-out pay to come to N. Y. Talent-seekers deplore the practice, since possibility of a studio pact is such a long shot, and interviews fre-

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Medico to Pix

Hollywood, Feb. 26.

Edward Cagney has joined William Cagney Productions, having relinquished his medical practice since the death of his mother two months ago.

James and William Cagney are both officers of the firm. Fourth brother, Dr. Harry Cagney, remains in his profession.

See 'Weekend,' Milland Oscared

Hollywood, Feb. 26.

Paramount's "The Lost Weekend" looks like the money horse in the 18th annual running of the Academy's Oscar Derby at Grauman's Chinese theatre here March 7. "Weekend" is standout favorite for best picture of year, with Warners' "Mildred Pierce" and "Bells of St. Mary's," a Rainbow production for RKO, being the only entries capable of furnishing opposition.

With Ray Milland up, "Weekend" is considered likely to capture the best-actor performance, though he will have to outdistance Bing Crosby on "Bells." Joan Crawford is expected to place an easy winner in the best-actress class, for "Mildred Pierce."

The competition will be more keen for best-supporting actor. If the actors vote to form, it looks like standoff between J. Carrol Naish in the Paramount entry, "A Medal for Benny" and Michael Chekhov for his performance in "Spellbound," Selznick International-United Artists entry. The same situation applies to the competition for best-supporting actress. It should be Ann Blyth in

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Phil Regan to Solo At Chi Indoctrination Of Cardinal Samuel Stritch

Minneapolis, Feb. 26.

Signal honor was accorded Phil Regan, appearing at the Hotel Radisson Flame Room here, in being invited to be chief soloist at the indoctrination of newly delegated Cardinal Samuel A. Stritch upon the latter's return from Rome.

Event is expected to be witnessed by 100,000 inside and outside the Chicago Coliseum March 7. Regan will be permitted to absent himself from the Flame Room for the one night in order to accept the invitation.

Compromise Anti-Petrillo Bill Sure To Pass With Congress Temper on Rise

Washington, Feb. 26.

Fate of the Lea anti-Petrillo bill, which the House whooped through by a 222-43 vote last Thurs. (21), appears somewhat uncertain here with the Senate likely to take a more moderate view of the situation.

Senate has already passed its own bill, aimed only at curbing AFM tactics in connection with non-commercial educational broadcasts. The House measure would also prevent compulsory standby musicians in broadcast stations and also prohibit Petrillo from barring foreign-originated music programs. The two bills are likely to be compromised into something milder than the House version, but covering more territory than the Senate provided for.

In its action, the House bowled out a collection of amendments designed to water down the measure. Attitude of the chamber was best summed up by one member who said: "It's a bad bill and I know it. But this fellow Petrillo is poison to the folks back home in my district. How can I vote against this bill and then face the voters?" Bill is an amendment to the Federal Communications Act. It carries maximum penalties of one year in jail and $1,000 fine.

Opponents pointed out that it would actually hit at musicians and not touch Petrillo in instances, although its object was frankly to get Petrillo and nobody else.

Temper of the House was reflected in the heavy applause given to Rep. Clarence J. Brown (R., O.) when he said on the floor: "This man James Caesar Petrillo lives up to his middle name and here in America we have no place for Caesars." He added that the bill would "put in his place and cut down to his own size this man Petrillo who told the President and Congress of the United States to go to hell."

While the bill was pending, the CIO issued a blast against it, claiming that it was directed against the rights of all labor unions.

Bloom To Blast Foreign Info Unit

Washington, Feb. 26.

Rep Sol Bloom (D., N. Y.), chairman of the House Foreign Affairs Committee, intends to go before the House Rules Committee this week in an effort to blast loose the bill authorizing a foreign information service.

The bill, which would give the green light to the setup being created by Assistant Secretary of State William Benton, has been held up by the autocratic Rules Committee. Benton plans to use both pix and radio in his organization.

Mary Martin Returning To Par for One Pic

Mary Martin returns to her home lot, Paramount, for one picture, a Charlie Brackett-Billy Wilder version of Sir James M. Barrie's "Alice Sit By the Fire," possibly this summer. She has been in legit musicals since leaving Par, save for a bit in the forthcoming "Night and Day" (WB), Cole Porter biog. In the latter she recreates the "Heart Belongs to Daddy" song which first brought her to Hollywood attention some seasons ago.

Miss Martin is currently starring in "Lute Song" on Broadway and, after her film, is slated for another legit musical, co-produced by her husband, Richard Halliday, and Arthur Schwartz, latter also to write the tunes.

Stella Unger Writes Filmusical on 'Doll'

"Paper Doll" is the title and theme of a filmusical written by Stella Unger, who has just returned to New York from Hollywood. Miss Unger's script will be an "expose" of the true origin of the "Doll" song and will bare "hitherto unrevealed details" of the court litigation which has involved it for many years.

Arrangements for the rights to the tune have been made with E. B. Marks Music Corp.

Krasna Gets $20,000 For Idea on Atom-Bomb Pic

Hollywood, Feb. 26.

Writer Norman Krasna is understood to have been handed $20,000 by Metro for the page-and-a-half idea on which the studio is basing its atom-bomb pic. Bob Considine is now doing the screenplay from the Krasna idea.

Sam Marx will produce.

Pommer Heading For Germany to Make Indoctrination Films

Hollywood, Feb. 26.

Erich Pommer is reported heading for Munich shortly to produce 12 entertainment pictures in German under Allied Military Government auspices at the invitation of the U. S. Army. Purpose is to provide films to educate and indoctrinate the Germans along democratic lines.

Producer will work at the Emelka Studios at Geiselgastieg, the Hollywood of Bavaria. It's just outside Munich.

Pommer was a well-known producer in Germany and chief of the UFA plant in Berlin in pre-Hitler days. In April, 1933, Goebbels invited him to head up UFA productions under the Nazis on the promise that he'd be exempt from racial laws. Pommer objected though Goebbels offered to include his entire family in the exemption.

On the producer's continued refusal, Goebbels asked: "What can I do to prove my good faith?" Pommer replied: "Stamp my passport without a 'J' on it." Nazi propaganda minister did and Pommer used the passport to scram the country.

United States is considerably behind the Russians in production of indoctrination films in Germany. Soviets are using the Sascha studios in Vienna and have employed Willy Forst, German star and anti-Nazi, to work on the pix. They have dismantled the UFA plants at Templehof and Neuhabelsberg and carted them off to the homeland.

'NO SPORTSMANSHIP' HIT AXIS PIC PROPAGANDA

Hollywood, Feb. 26.

Lack of sportsmanship caused the failure of Axis propaganda films during the war, while Hollywood information films succeeded in impressing peoples of neutral countries. That was the opinion of Fred Brunner, chief engineer of Swissair, and a wartime director of the Swiss Air Force, currently visiting the Warners studio.

German films, he added were so one-sided and biased that the people of Switzerland couldn't stand them, even though they were in German, which most of the Swiss understood. Hollywood pictures, he said, presented the issues clearly and fairly, with due consideration of the other man's viewpoint.

Dept. of Commerce In Passage Arrangement

Washington, Feb. 26.

Film export people, now having difficulty in getting passage overseas and in traveling between foreign countries, should benefit by a new arrangement worked out by the Dept. of Commerce.

Commerce has made a deal with the Army and State Dept. to provide transportation for American businessmen who make use of Government-controlled airplanes and ships to return from Europe or to travel to and from India, Africa, the Middle East and the Far East. Under the agreement, 25% of the passenger accomodations allocated by the War Dept. for civilian use will be earmarked for the businessmen. Dept. of Commerce will handle the allocations for individual travelers.

Stars at Garden Rally

Helen Hayes, Canada Lee, John Carradine and Katherine Dunham will head stage, screen and radio personalities appearing at the Madison Square Garden Fair Employment Practices Committee rally tomorrow (Thursday).

Robert Delson is chairman of the entertainment committee.

193rd Week!

KEN MURRAY'S

"BLACKOUTS OF 1946"

El Captain Theatre, Hollywood, Cal.

"From one Irishman to another, you've got something. It's the 'Laugh of the month' show every month."

PAT O'BRIEN

AFRA Gets 50G From the Wing

Board of the American Theatre Wing complied with the request of the American Federation of Radio Artists last week and the union's emergency fund will be benefited by nearly $50,000. At the same time it was agreed that none of the legit and affiliated groups, nor stage charities, be permitted to put the bite on the Wing's treasury, which has approximately $500,000 on hand. Surplus is to be devoted to various activities designed to aid servicemen, mostly those now hospitalized.

Grant to AFRA was based solely on the ground that the Wing benefited financially through the efforts of the radio union's membership. Figures were presented to the board showing that the Stage Door Canteen radio show brought $447,314 into the Wing's coffers and AFRA will get 10% of that total.

Radio group's contentions that its emergency fund should benefit brought out how the Screen Actors Guild participated in the Wing's share of the "Canteen" film. SAG got 10% of the picture's net, the Hollywood Canteen was allotted 20%, with 2½% to the naval auxiliary, a total of 32½%. Details of such participation had been withheld but it is understood that such sharing was provided for in the contract with Sol Lesser, who produced the film and turned the proceeds over to the Wing.

Wing's board is comprised of officers in talent and backstage unions. Members of all participated in Wing activities but the board thought that only those groups that attracted financial aid to the Wing should participate in the surplus, and evidently only SAG and AFRA qualified.

COAST BREAK-IN FOR JOLSON BEFORE B'WAY

Los Angeles, Feb. 26.

Al Jolson will play in "Oh, Susanna," in June at Los Angeles Philharmonic auditorium if deal goes through between Mike Todd, producer of show, and Edwin Lester, director general of Civic Light Opera Ass'n, here.

Todd, who plans to take show to Broadway, would interpolate show into light opera season here in June prior to Broadway bow. Production would play both Los Angeles and San Francisco before moving east.

Lester, Todd and Jolson currently are huddling here, and inking expected shortly for production.

Walter Donaldson Talks Film Biog; Runyon Out

Damon Runyon's illness prevented him from consummating a film biog on Walter Donaldson, so the songsmith is talking a picture deal elsewhere, to incorporate his career and songs. When Runyon was a 20th-Fox producer, the idea first spawned there.

Agent Dan Winkler, former music publisher, is representing Donaldson, now a Coast resident.

$375,306,023 Admish Taxes in '45, Topping '44 by Nearly $75,000,000

Washington, Feb. 26.

The 1945 admissions tax brought Uncle Sam $375,306,023, according to official figures released tonight (26) by the Bureau of Internal Revenue. This contrasts with $300,515,911 during 1944. The actual take last year ran slightly under the $381,000,000 estimate made unofficially in Government circles at the year's end.

The admissions tax includes theatres, niteries, sports events, circuses, etc. Other official figures on 1945 and 1944 excise receipts:

Phonograph records: $2,347,895 in 1945; $2,003,263 in 1944.

Musical instruments: $1,365,537 in 1945; $593,385 in 1944.

Optical equipment and photographic apparatus: $20,804,643 in 1945; $13,575,831 in 1944.

Radio sets, phonographs and parts: $5,129,295 in 1945; $4,147,905 in 1944.

Bowling alleys, pool tables, etc.: $4,051,145 in 1945; $3,983,321 in 1944.

Coin-operated devices: $17,789,542 in 1945; $17,965,281 in 1944.

Earl Carroll Gets OK For 6,000-Seat House

Los Angeles, Feb. 26.

Earl Carroll was granted permission by the city zoning administrator to build a 6,000-seat theatre on Sunset blvd.

Zoning commission's permission was necessary because one-fifth of the building will enter an area hitherto restricted to private residences.

New March Hearings Skedded on Pending Anglo-U.S. Tax Treaty

Washington, Feb. 26.

New hearings on the pending U. S.-British tax treaty, target for attacks by U. S. entertainers as discriminatory, are skedded for March before the Senate Foreign Relations Committee. Treaty was returned to subcommittee for further consideration following demands by reps of entertainment organizations for deletion of a treaty clause which specifically excludes stage, film or radio artists, musicians and athletes from tax exemptions.

Provision which currently is inapplicable to entertainers grants exemption from British taxes to American citizens on income earned in the United Kingdom during residence of less than a half-year.

Original hearings were held in December and January. Main spokesman for entertainment field was Adrian McCalmon, administrator of the Artists Managers Guild. Point was stressed then that the British tax is higher than that in the U. S. Protest was also pushed because of a general feeling that U. S. tax rates will be scaled downward before reductions are effected in Britain.

SUPER-DUPER SERVICE VISIONED FOR VIPS

Special service for VIPs (very important persons) throughout the world has been established by a couple of enterprising New Yorkers who copyrighted the term under VIP Service, Inc., to handle all problems that the busy bigwigs might not have time to take care of on their own. Organization is headed by Bill Murphy, former CBS writer and naval lieutenant, and Charlotte Morgan, ex-General Motors public relations.

VIP Service guarantees to provide the answers that might otherwise cost the biggies more than $64. For a nominal fee, the group will take over from the busy secretary the odd jobs foisted on her by a VIP boss, such as getting hotel reservations, theatre tickets, travel accommodations, etc. Along with these services goes VIP's unique feature of its own plane that can be chartered with pilot and co-pilot to carry VIPs anywhere at any time. Service will also mail food and clothing, including an occasional pair of nylons, to American industry reps and foreign correspondents overseas.

'Bouncing Emma'

Following is one of my favorite stories and it is supposedly a true one about Emma Eames, the opera singer. She was singing at the Paris opera in "Tosca." She was very dissatisfied with the stagehands, because after her final high C, when she jumps off the parapet and drops out of sight of the audience, she falls into a net held by eight of the boys. She berated them soundly for letting her hit the floor after they had caught her in the net. She told them the next time she sang the role to hold the net completely taut or they would be fired. The next performance she finished her part with a resounding high C and jumped.

As she hit the net, stagehands tightened it and up she bounced into full view of the audience—and six times thereafter, in full view of the audience.—*Libby Holman.*

Early War-Tax Cut Unlikely

Congressional discussions indicate it is unlikely that wartime taxes, including the doubled admissions levy, will be revised downward until next year. On top of that the newest worry among showmen is a proposal from New York's City Hall to slap an additional 5% tax on admissions to all amusements. Managers feel that it is discriminatory against Broadway, and they intend fighting the plan.

Managers and the varied theatre groups and unions are expected to combine in protesting to Albany and the city council. Before the city could impose the extra ticket tax it would be necessary first for the Assembly to pass legislation to that effect and for Governor Dewey to signature the bill.

When the admissions tax was raised from 10% to 20% during the war it was stated by Washington that the increase would be removed six months after the end of the war. Early this season it was intimated that the ticket levy would be halved by June, 1946.

If the city imposes a 5% tax it would mean that all amusements and sports events will carry a tax of 25%, an impost considered as a threat to attendance. One manager has proposed closing down shows in protest to the proposed nick by the city.

Should the city admissions tax eventuate, ticket prices would be scrambled and would virtually eliminate chances of any possible downward boxoffice trend.

Schine Buying Waldorf? It's a Big Joke, Sez He

Gloversville, N. Y., Feb. 26.

Louis W. Schine branded as a joke a note by a Washington columnist that J. Myer Schine, president of the Schine Theatrical Enterprises, Inc. was trying to buy the Waldorf-Astoria hotel in New York.

The story was carried in a N. Y. Mirror column conducted by George Dixon, entitled, "Washington Scene," and written in Florida.

The story, according to the column:

"J. Myer Schine, the fabulous hotel owner, who goes around buying hotels the way the average person collects souvenir match covers, has been up in New York trying to buy the Waldorf-Astoria. He isn't back yet, however, so I don't know how he's doing."

Russell Birdwell Joins Ranks of Pic Producers

Hollywood, Feb. 26.

Russell Birdwell is joining the ranks of indie film producers, in addition to his chores as a publicist. First picture, backed by a New York financial syndicate, will be "Merchant of Death," based on a yarn by Frederick Hazlett Brennan.

Brennan will double as associate producer, and Paul H. Sloane, recently out of the Army, will direct.

MAP PIX DEALS AT TRADE TALKS

3 Bestsellers Stress Pix Tendency To Shy From Ultra-High Price Tags

Developing tendency of Hollywood studios to back away from bestselling novels with ultra-high price tags attached is reflected by the current lack of interest in at least three books on the most-in-demand list. Topper is "The King's General," by Daphne du Maurier. Others are "The White Tower," by James Ramsey Ullman, and "Brideshead Revisited," by Evelyn Waugh.

Unless a book has an unusal combo of story elements or hits such terrific sales volume that it can hardly be skipped by Hollywood, studios are seeking more favorable terms than they were willing to accept during the war. That's evidenced by the du Maurier property, inasmuch as the writer's previous books, "Rebecca" and "Frenchman's Creek," both brought quick Hollywood response at high terms.

Deal being asked by agent Alan Collins on "General" is a whopper. It calls for $200,000 down, plus 10c per copy on all sales during the first year of publication in the U. S. and Canada, with a ceiling of $300,000. In addition, studio would have to pay $50,000 extra if it decided at any time to do a remake.

Shying away by American producers has led to negotiations for production in England. J. Arthur Rank interests have been talking a deal with Miss du Maurier's reps there.

The Objections

Hollywood objections to the book, aside from the tremendous price asked, is that the heroine is a cripple (which could be changed, of

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British 'Sensitive' To U.S. Producers On Own Soil—Dietz

Recent development of the English film industry and the present economic difficulties in the country have increased the sensitivity of the British to American companies coming there to produce, opines Howard Dietz. Metro v.p. returned to New York Monday (25) following a five-week gander at the situation in Britain, France and Switzerland.

Production difficulties make it unlikely that Metro will be in full stride on British film-making for at least a year or two, Dietz asserted. He said the company's pre-war British studios are still occupied by a wartime motor manufacturer, and there are as yet no signs of departure.

Nevertheless, pub-ad exec stated: "Metro has always been a leader in the policy of friendship and cooperation with Britain, even to the prac-

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CAPRA WILL GIVE NOD TO GI's AT LIBERTY

Hollywood, Feb. 26.

Returned war veterans will get the preference, all other things being equal, from Liberty Films. This policy was announced by Frank Capra, company prexy, and supported by his associates, Samuel Briskin, William Wyler and George Stevens, all veterans.

Capra explained that he feels nervous, returning to film making after Army service, and appreciates the feelings of other servicemen coming back to the studios.

Three other companies, RKO, 20th-Fox and PRC, have set aside one day per week to interview war veterans who were actors before they entered service. Auditions will be held Thursday mornings at PRC, Fridays at 20th-Fox and Saturdays at RKO.

UA INKS ANOTHER INDIE

Hollywood, Feb. 26.

New indie production unit, consisting of Sam Coslow, David Hersh and George Frank, inked a deal to make two musicals a year for United Artists release.

First of this year's pair will be "Copacabana," with Andy Russell and Carmen Miranda in the top spots.

Heads German Reel

Berlin, Feb. 26.

Lothar Wolf, who formerly worked on Parufamet (Paramount, UFA, Metro) newsreel in Germany, is once again in charge of the German newsreel. This time it is under Allied Military Government auspices.

Wolf, only recently released, was a lieutenant in the U. S. Army.

Pasternak Hits High Pix Prices For Legit Plays

Purchase by Hollywood of film rights to Broadway hit shows at increasingly stiff terms, running into six figures and a percentage, was hit by Joe Pasternak, Metro producer, as an "unhealthy tendency in the industry." Pasternak, who was in New York to look over plays and talent newcomers, opined that the high-price habit would "continue growing so that before you know it the play owners will be 80% of the picture."

(Peak on fancy coin paid out for screen rights to legiters and books is due for a skid from now on in, according to the opinion of many agents and story editors. They say that tapering grosses and an anticipated rush of material from returning vets will anchor prices.)

Adaptation to the screen grows more difficult when a high fee has been paid for a property, because "every word has cost a fortune, and who wants to change one at those

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Sailor Can't Take His Wife Too Forcefully, So Rag Censors Ad

St. Louis, Feb. 26.

A local theatre ad was yanked by a rag here on grounds of being too risque last week. A national ad of M-G's "A Sailor Takes a Wife" was pulled, after running in one edition of the Star-Times, on orders of Arthur Kaye, general manager of the sheet.

Ad depicted Robert Walker trying to force open a bedroom door behind which was his new frau, June Allyson, who had barricaded the portal with a pile of furniture, etc. A bed backgrounded her portion of the ad. When Kaye informed City Manager Martin Burnett of his decision Burnett immediately supplied the mat of another national ad of the same size.

The Post-Dispatch (Pulitzer), the other afternoon rag, which is quick on the trigger to censor or reject advertising copy that runs counter to its policy, ran the same ad without any action.

RONALD COLMAN GETS 'HORNBLOWER' WB LEAD

Hollywood, Feb. 26.

After years of tentative casting, Ronald Colman gets the lead for "Captain Horatio Hornblower" at Warners.

Michael Curtiz will direct for producer Robert Buckner. An early summer start is set. Studio is endeavoring to get a Technicolor commitment for the C. S. Forrester sea yarn.

Tucker to Be 'Attorney'

Hollywood, Feb. 26.

Columbia handed Forrest Tucker the top male role opposite Lynn Merrick in the forthcoming production, "Power of Attorney."

Ted Richmond will produce, with D. Ross Lederman as director.

U. S. SPONSORS LONDON CONFAB

Washington, Feb. 26.

U. S. has invited 15 nations to a preliminary world trade conference to be held in London in either June or July, with the export business of the American motion picture industry having a deep interest in the proceedings.

The meeting, to be followed by a larger world-wide trade huddle in 1947, will lay down in a general way a round robin of export-import deals, with films to be an important part of the agenda. In the early spring, the State Dept. expects to ask suggestions which the American delegation will use in its dickering.

To date 14 nations have accepted the invitation, with the Russians still undecided on whether to sit in. However, about half the countries which have accepted are among those with which the U. S. has picture problems. They include Britain, Czechoslovakia, France, India, Australia and the Netherlands.

The session and the one next year, which will be attended by more countries, will shape new trade agreements to take the place of several of those now in operation.

Thus, although the French expect

(Continued on page 22)

RKO Rentals Hit Record High in '45

Floyd B. Odlum, head of Atlas Corp., in his annual report to stockholders revealed that RKO film sales and rentals hit a new volume record in 1945. Atlas has a substantial stake in RKO, holding 1,329,020 shares of common and 327,812 option warrants. Atlas showed increase in asset value to $34.14 per share after paying dividends of $2,166,651 in the year ending last Dec. 31.

Besides RKO shares, Atlas added 5,000 Paramount common shares and 86,700 Walt Disney common shares to its portfolio. It also added $308,500 in Disney 4% bonds. The Disney additions supplanted 22,850 prefefred shares held a year ago.

Odlum revealed present indications are that earnings of RKO, after taxes, will be in excess of the previous year.

'DAY BEFORE SPRING' TO GET NEW TUNES FOR PIC

Hollywood, Feb. 26.

"Day Before Spring," Alan Lerner-Fred Loewe musical which Metro financed in part via a John C. Wilson legit production on Broadway, will get almost completely new tuning when it hits the screen. Frank Loesser will write the new songs with but a couple of the original legit scores retained. Irene Dunne is slated to reenact the Irene Manning role, via Arthur Hornblow, Jr., production.

Another unusual switch is the fact that Loesser will publish his own tunes despite Metro's large-scale music pub operations via the Big 3.

Jack Warner Due East

Jack Warner, Warner Bros. v.p. and exec producer is expected in New York March 16. It will be a fortnight's stay for huddles with h.o. execs and gander at the new Broadway shows.

He'll leave for the east from Hot Springs, Ark., where he'll spend a vacash with his wife, former Ann Page, prior to New York visit.

GOLDWYN DUSTS 'CO-ED'

Hollywood, Feb. 26.

Back on Samuel Goldwyn's active production schedule goes "The First Co-Ed," a yarn he has owned for five years.

Story deals with the adventures of the original femme students at Oberlin College, Ohio, in 1840. Producer has assigned scripters to rush the screenplay.

Scientists Fear Flip A-Bomb Stance; Return M-G $5,000 Due to String Tie

Association of atom-bomb scientists has returned to Metro a $5,000 contribution made in connection with studio's forthcoming A-bomb pic, "Beginning of the End." Scientists claim that M-G tied an impossible string to the coin—a stipulation that the group endorse the film. The experts refuse to do so until they see the finished product.

Physicists and engineers who make up the organization have been fearful, ever since Metro and Hal Wallis announced production of A-bomb pix, that Hollywood would treat the subject as a thriller or meller. They feel that pictures on a subject on which the fate of the world so tenuously hinges must be treated with a proper sense of social and political significance, according to W. A. Higinbotham, chairman of the administrative committee of the Federation of American Scientists (formerly Federation of Atomic Scientists).

Higinbotham stressed that the Federation has no objection to the films and that suggestions made by a rep assigned to work with Metro on the script have been accepted. Feeling is, however, Higinbotham stated, that while the pictures won't be negative in their contribution, they also won't be the hoped-for forces for world organization and permanent peace as the only defense vs. the bomb. Higinbotham, a physicist who worked at the Los Alamos plant, reiterated the scientists' contention that there is no other defense against the bomb and

(Continued on page 22)

Switch for Costello

Hollywood, Feb. 26.

Universal has a plan afoot to make a switch in the format of the Bud Abbott-Lou Costello comedy routine. Idea is to build up Costello for the worm-turns type of character roles and get away from present slapstick and gag routine.

Studio figures on the change providing a hypo for the comics' pix.

Studio Arbiter Discussed By Top Producers

Hollywood, Feb. 26.

Appointment of a labor czar or board to arbitrate studio jurisdictional disputes, to settle them within 24 hours, is being discussed by major company heads and film labor union executives. Conference of Studio Unions committee, headed by Carl Head, met with Byron Price, Motion Picture Assn. veepee; E. J. Mannix, Y. Frank Freeman, B. B. Kahane and Cliff Work Friday, and group discussed plan to end jurisdictional raids and work stoppages.

Business reps of unions under plan would call for immediate hearings. Meeting would be held at assn. headquarters, and if settlement could not be reached, case would be turned over to arbitrator or board with understanding that binding decision would be handed down within 24 hours. Decisions would be used to form pattern for labor relations in the industry, and jurisdiction of all crafts could be established in six to eight months, it is felt.

Johnston's Plan That Labor Have Stake In Capitalism Linked to Pix

With labor troubles boiling over in Hollywood, Eric A. Johnston's article, "Labor Should Have a Stake in Capitalism," in Sunday's (24) N. Y. Times, was viewed by some industryites as the prelude to a plan eventually to be introduced by the new Motion Picture Assn. prez for permanent labor-management peace in the studios. Johnston called for a share for workers in both profits and management, stating that that is the way to give the employee a "chance to take a chance" within the framework of the present economic system.

Johnston, without mentioning the pic industry, but touching on the four Coast industrial plants with which he is associated, stated: "We came to the belief that an effective labor dividend and multiple management program would inevitably accomplish this; that it would bring about a situation where our employees would say 'we' when they referred to the companies instead of 'they'."

John Flinn Recuping From N. Y. Surgery

John C. Flinn, exec secretary of the Society of Independent Motion Picture Producers, is recuperating in Mt. Sinai hospital, N. Y., from major surgery performed Monday (25).

His son, John, Jr., of the Warner studio publicity department, was summoned to New York from the Coast Sunday. Medicos informed him yesterday (Tuesday), however, that he could safely return to Hollywood by the end of this week.

MAYER ORDERS BIG PLAY FOR YOUNGER TALENT

Hollywood, Feb. 26.

Instructions by Louis B. Mayer, issued through Bill Grady, studio talent head, to give young Metro players all possible breaks in forthcoming productions, came to light yesterday (25). The order was issued as an inter-office memo to all producers and executives on the lot and was considered top secret.

Grady's memo conveyed Mayer's insistence that Metro's top men immediately look over the young talent under contract, as well as Grady's enthusiastic appraisal of the youngsters.

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DAILY VARIETY
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U. S. Film Industry's Strategy Now Is to Establish Beachheads In Europe; 'Profits Will Come Later'

Despite dismal reports on political and economic conditions existing throughout Europe, the U. S. motion picture industry is definitely not showing any lack of interest in that market. Foreign department executives explain that immediate strategy is not to extract profits from Europe now, but to establish beachheads in various countries for eventual American reconquest of the film market.

Biggest block in the current strategy is the trend to state control in Europe. Trend is converging from two directions, with internal pressures on one hand forcing central control on countries like France, Spain and Holland, while Russia, on the other hand, shifts westward, imprinting her economic system on Rumania, Hungary, Bulgaria, Yugoslavia and Czechoslovakia. In both cases, American film distribution is being hampered or totally hamstrung by the state-directed policy.

In France, exhibitors have not screened any new American releases since the liberation a year and a half ago because of the government's failure to decide upon a quota policy. The only U. S. pictures available are pre-war prints still kicking around after having escaped the Nazi bonfire. Domestic producers are rushing in attempting to stuff the vacuum with new releases but chaos is so pervading, that production schedules have been impossible to meet. Similar situations prevail in Holland and Italy.

Spain, unscarred onlooker of World War II but seated precariously on a social-economic volcano, has drawn up a list of film import restrictions an arm long and topped it off with a ban on withdrawals of American dollars from its borders. Sole exceptions in western Europe to the freezeout of American films are Sweden and Portugal, where relatively low barriers exist for Hollywood entries.

The Russian Shadow

Russian shadow across eastern and central Europe is inducing headaches in pic execs which aspirin will not cure. Russian practice, aped by the Balkan countries, is to set up a state monopoly of foreign trade and restrict exchange with outsiders to an absolute minimum. U. S. pictures in their eyes are particularly dispensable on both ideological and economic grounds. Only ray of comfort peeking through that area's blackout is the report that old American films still being exhibited are the top favorites at the b.o.

Usual postwar epidemic of currency devaluations is also hitting the pic companies where they must grimace and bear it. In one country after another, financial sleight-of-hand maneuvers are shrinking U. S. company holdings in terms of the dollar. For as long as the movement continues, they are compelled to leave their money in Europe and use it as much as they are permitted for local purposes.

According to foreign division execs, pictures, like the rest of American industry, want the restoration of European stability and the creation of an international "open door." Although the companies stand irreconcilably opposed to American Government interference in their business, they are looking to the U. S. State Dept. to grease their way into Europe. In their opinion, reciprocal trade agreements and tariff reductions should be made the pre-conditions for American loans and grants to other nations.

Benjamin to the Coast For Eagle-Lion Talks

Robert S. Benjamin, prez of Eagle-Lion films, J. Arthur Rank distributing org in the United States, left Friday (22) for a quickie trip to the Coast to discuss organizational matters with Coast execs of the firm.

Benjamin, who also serves as legal counsel for United World Pictures, other Rank distrib org in this country, also sat in on huddles with Matty Fox, UWP prexy, and Leo Spitz and William Goetz, toppers of International Pictures, production affiliate of UWP. Benjamin is expected to accompany Fox back to N. Y. at the end of the week.

100G Plagiarism Suit In Film Infringement

Plagiarism suit for $100,000 damages and an injunction to restrain exhibition of the film, "Gaslight Cavalcade," has been filed in the New York Supreme Court by Joseph E. Levine against Ben Brodie, owner of the Miami theatre, New York.

Charge is made that defendant's film infringes upon "Gaslight Follies," a nostalgic review of silent pix stars and films, with narration by Milton Cross and Ben Grauer. Application for temporary injunction will be heard in Supreme Court tomorrow (28).

Majors Aim 22 Feature Pix For Foreign Market

Hollywood, Feb. 26.

Seven major lots here are readying or have completed a total of 22 high-budget pictures aimed directly at the international market, isolated since 1939, but currently offering possibilities of huge returns on the right kind of films.

Prior to the war, foreign critics aimed plenty of censure at Hollywood product, chiefly because of "carelessness" in production which offended tender sensibilities in alien lands. Much of this laxity has been corrected through wartime experience. Currently the studios are crowded with accredited technical advisers who know their foreign backgrounds, and are paid to prevent undiplomatic scenes to creep into the pictures. "Authenticity" is a big word in Hollywood today. Following is a list of pictures and their foreign backgrounds:

RKO—"Sister Kenny," Australia; "Sinbad the Sailor," Persia and Arabia; "Cornered," Argentina; "Notorious," Rio de Janeiro; "Heartbeat," Paris.

Paramount — "Calcutta," India; "O. S. S.," widely scattered foreign locales; "Cluny Brown," English; "The Razor's Edge," France; "Anna and the King of Siam," Siam;

Metro—"Fiesta," Mexico; "Holiday in Mexico," Mexico; "The Green Years," Scotland; "The Beginning or the End," United States, Germany, Japan;

Columbia — "Perilous Holiday," Mexico; "So Dark the Night," France.

Warners—"Of Human Bondage," England; "The Two Mrs. Carrolls," England; "The Beast With Five Fingers," Italy; "Escape Me Never," Italy.

Universal — "Fandango," Russian battleship; "Dressed to Kill," England.

'Honeymoon' for RKO To Be Keighley's First

Hollywood, Feb. 26.

William Keighley's first film since leaving service will be "Honeymoon," starring Joseph Cotten, Shirley Temple and Guy Madison. Picture will be produced by Warren Duff, for RKO, with Keighley doing director chores. It gets under way in three weeks. Michael Kanin is screenplaying.

Keighley will start his own indie production, "I Love You Truly," film biog of Carrie Jacobs Bond, upon completion of "Honeymoon."

RKO Romances Kanin

Hollywood, Feb. 26.

N. Peter Rathvon, who expects to leave for New York around the middle of March, will huddle with Garson Kanin on the latter's possible return to RKO.

Kanin, now directing Broadway shows, is understood to want a producer-director ticket before returning to Hollywood. Kanin was director at RKO prior to entering the service.

Small Packages 'Bella' For UWP Int'l Parlay

Hollywood, Feb. 26.

Edward Small closed a package deal to produce "Bella Donna" for International, to be released through United World Pictures. Deal includes Andre De Toth, director, and Merle Oberon and Charles Korvin, co-stars.

Picture had been originally destined for United Artists release, but Small could not find sufficient space on the RKO-Pathe lot to produce the picture on his own. His deal with International is temporary, and will not affect his status as an indie producer.

Big Budget Hike For Roach Films

Hollywood, Feb. 26.

Hal Roach announced budget of $5,000,000 for his forthcoming 12 short features, which will hypo negative cost of each film by 300%. Roach, prior to war, was hitting $100,000 per film on budgets. Increases of over 200% will figure in cost of cast and story, with producer promising to bring top Broadway comedy names to Coast and ink high-priced writers.

Construction costs have been hiked 50% since Pearl Harbor and another major budget upping for Roach is that entire program will be filmed in color. First film, "The Fabulous Joe," will roll in mid-March.

Hal Roach studios were formally turned over to Roach Productions, Inc., yesterday (25) by Army engineers after 3½-year occupancy by the first motion picture unit of the Army Air Force.

Army has been inventorying and preparing studios for return for past two months. Production on civilian film slated to start March 11, when Bebe Daniels produces "The Fabulous Joe."

Time Mag's Pointing At Pic 'Inaccuracies' Brings Beefs to Luce

Hollywood, Feb. 26.

Luncheon tossed by David O. Selznick last week for Henry R. Luce, planned as a hands-across-the-table affair for Hollywood production execs and the Time-Life-Fortune topper, turned into a warm discussion of Time's treatment of film reviews. Studio chieftains squawked at the mag's finger-pointing at alleged inaccuracies in pix. Luce agreed to take the matter under consideration.

Walter Wanger, Cecil B. deMille, Samuel Goldwyn and Jack Warner were among those present who pointed out to the mag exec that they spent between $60,000 and $100,000 on research for a biographical or historical film. When the story is completed, this material is usually turned over to a university library.

Aside from that, however, Hollywoodites admitted that liberties were often taken with biographies or history for the sake of the story. They declared they felt such switches justified to carry out films' primary purpose as an entertainment medium.

ZANUCK TO PRODUCE RED CROSS TRAILER

Darryl F. Zanuck, 20th-Fox veepee over production, will produce a special trailer for film industry's participation in Red Cross Week, skedded for March 20-26.

Jack Kirsch, recently-elected prez of Allied States Assn. of Motion Picture Exhibitors, has been named associate national campaign director for the drive. Kirsch will work in collaboration with Harold J. Fitzgerald, campaign director.

Goldwyn Acquires New Thurber Tale

Hollywood, Feb. 26.

Samuel Goldwyn acquired rights to another James Thurber story, "The Catbird Seat."

Picture will follow "The Secret Life of Walter Mitty," a Thurber yarn which will star Danny Kaye, starting in April.

Fielding's Standard Code

Adoption of a standard theatre code by all U. S. major cities is currently being sought by N. Y. Commissioner of Licenses Benjamin Fielding. Project is being pushed through the Assn. of Mayors, with a clearing house of information already set up among eight major cities, Fielding disclosed. Plan, which has been favorably received by other cities, is an outgrowth of a move by the department to formulate a new body of regulations for New York film and legit theatres, the commish said.

Exchange of info is under way among officials of Philadelphia, Chicago, Atlanta, New Orleans, Kansas City, Boston, Los Angeles, San Francisco and New York. Proposal calls for the incorporation of the best features of nine cities' codes into a system of regulations to be offered as a model to the Assn. of Mayors, Fielding stated.

New York theatre owners, producers and unions have been invited to attend huddles with the commish during the week of March 4. Reps of Loew's, RKO, Brandt, Skouras, Randforce and other circuits, as well as spokesmen for indie houses, are to meet with Fielding. Officials of the International Alliance of Theatrical Stage Employees, Actors Equity, Local 306, of the Moving Picture Machine Operators union, and other groups will attend.

New code will propose changes in sanitary regulations, fire rules, number of matrons and ushers, admission of minors and other features. It will become effective upon issuance by Fielding of an administrative order.

WB Leaning on Hit Legits, Bestsellers

Hollywood, Feb. 26.

Best selling novels and successful stage plays predominate in the current list of story properties at Warners. Among the legit plays are "Life With Father," "The Hasty Heart," "The Voice of the Turtle," "Autumn Crocus," "Lady Windermere's Fan" and "Wallflower."

Novels awaiting production are "Stallion Road," "The Fountainhead," "The Turquoise," "Deep Valley," "Night Unto Night," "Tomorrow Is Another Day," "Land I Have Chosen," "The Embezzler," "Serenade," "Up at the Villa," "Jealous House," "Quietly My Captain Waits" and "Captain Horatio Hornblower."

Metro Looks To Ease of Backlog

Hopes are held by Metro that it can ease the booking jam on its product in the New York area, exceptionally tight at present, by the quantity of its pictures which will be going through first-run houses shortly.

Company's "Adventure" is currently at the Music Hall and will be followed by another M-G pic, "The Green Years." "Sailor Takes a Wife" is being pushed by Metro into its Capitol tomorrow (Thursday) to succeed the current "Harvey Girls," with the following film to be M-G's expensive "Ziegfeld Follies." Latter is said to have cost $3,500,000. It will be succeeded by the studio's "Two Sisters from Boston."

Criterion, current with Universal's "Scarlet Street," follows that up with Columbia's "Bandit of Sherwood Forest" and then gets Metro's "Vacation From Marriage."

Reis to Meg 'Remembered,' Budget Near $1,500,000

Los Angeles, Feb. 26.

Irving Reis is set to direct "So Well Remembered," which will be produced in England by RKO in connection with J. Arthur Rank. Jack Votion, head of production and talent for RKO abroad, will leave March 10 for the east with a fortnight's stopover in New York slated. Adrian Scott, producer of "Remembered," will follow two weeks later.

A budget of almost $1,500,000 is set for the film version of the James Hilton novel.

N. Y. to L. A.

Perry Charles
Alan F. Cummings
Claudia Franck
Arthur Freed
Jack Goodman
Jeannette Kamins
Paul Lazarus, Jr.
Walter Lurie
Zack Freedman
S. Barret McCormick
Joe Pasternak
Paul Radin
Adrian Samish
C. J. Scollard
George Sidney
Edna Skinner
Hunt Stromberg, Jr.
Keenan Wynn

LONDON to N. Y.

Howard Dietz
Alexander Korda

LICENSE CHIEF WARNS N. Y. EXHIBS

Warning tossed out by Benjamin Fielding, recently-named New York Commissioner of Licenses, of drastic steps to be taken against violators of theatre public safety code, has exhibs conjecturing on what's in store for them. Fielding drew criticism from some quarters when he used the occasion of a guest appearance at a luncheon meet of the Motion Picture Associates last week to toss a scare into exhibs.

Squire theatre, N. Y., scene of a recent balcony collapse which injured several patrons, drew Fielding's fire as he charged that no attendants were on duty either on the main floor or in the balcony. House was ordered closed but since has reopened. Reference was also made to a Brooklyn theatre which, the Commish averred, had put on a benefit show and then used the money for new equipment.

Fielding told the MPA that he is readying a new theatre code of rules and regulations because of confusion in the current laws. To avoid hasty or arbitrary action, he continued, industry representatives will huddle with him on the new code. Theatre service help situation, protection of children and maintenance will be preliminarily explored by the license department, Fielding added.

SPRING SALES TO CUE WARNER CHI MEET

Plans for the selling and merchandising of Warner product through the spring will be discussed at a three-day sales meeting to be held in Chicago tomorrow, Friday and Saturday (28-1-2), with Ben Kalmenson, v.p. over distribution, presiding. It will be the second such meeting since December.

In addition to the company's nine district sales managers and Kalmenson, h.o. execs attending will include Mort Blumenstock, v.p. over publicity-advertising; Sam Schneider, v.p.; Arthur Sachson, assistant general sales manager; Roy Haines, western-southern sales head; Jules Lapidus, eastern-division sales manager; I. F. Dolid, supervisor of exchanges; Ed Hinchy, head of the playdate department, and William W. Brumberg, manager of the field public-relations staff.

L. A. to N. Y.

Edward L. Alperson
Raul Da Fonseca
Dick Dickson
Kirk Douglas
Ken Duncan
Virginia Field
Bill Grady
Norman Granz
Abel Green
Dean Jagger
Edward Lawrence
Edwin Maxwell
Annibal Maya
Ray Milland
Pat O'Brien
Edward Raftery
N. Peter Rathvon
Marvin Schenck
Gradwell Sears
George A. Smith
Louis Sobol
Mike Spector

WASHINGTON THREAT ON PRICES

Govt.'s Plan for Dissolving Schine Circuit Cues Interest for Majors As Key to Big Five Divorcement

Buffalo, Feb. 26.

Decision on the Government's suggested plan for breaking up the Schine circuit, one of the largest independent film theatre chains in the country, was reserved here today (Tuesday) by Federal Judge John Knight after follow-up arguments on the court's stiff anti-trust ruling last October.

Following full day's court tiff, Monday, Judge Knight, in reserving his decision, set April 16 for hearing on final details and execution of plans. Many technical changes in the form of the final judgment were asked by both William McClennen, Schine lawyer, and Robert L. Wright, special assistant attorney general. McClennen sought elimination of stringent provisions, including one, as unusual, which permits Government inspection of Schine's books and records. Wright fought the requested change and countered with demands for addition of other all-inclusive and drastic limitations on Schine activity.

In October Judge Knight upheld the Government contentions that Schine and its affiliates maintained an unlawful combination and monopoly of theatre operations in violation of the Sherman Act. Yesterday's hearing was a result of Schine counsel attacking the courts findings of fact.

McClennen strongly objected to what he described as "findings of fact drafted by the successful party" in the suit. He charged that the decision of the court should not be "in the language of" the Dept. of Justice.

Meanwhile, Wright disclosed provisions of his plan for reorganization of the theatre circuit. It accomplishes only a partial dissolution of the circuit, leaving Schine in possession of a substantial number of his theatres.

Plan is of interest to the majors

(Continued on page 18)

Ex-Theatre Mgr. On Official Red Cross Poster

Washington, Feb. 26.

Pfc Gordon Pyle, former assistant manager of the Broadway theatre, Portland, Ore., is one of the two figures who will appear on the official posters for the 1946 Red Cross drive. As soon as his three-year enlistment ends, Pyle intends to return to show biz.

Other figure is that of Margaret Neel, who started out with the USO and wound up overseas as a Red Cross worker.

Rank, Johnston Straighten Out UNO Film Mess

That supposed pushing around American pictures got in London, when J. Arthur Rank decided to show his product to United Nations Organization delegates there, was apparently all an error by a lesser Rank organization official in England. Notes exchanged between Rank and Eric A. Johnston, head of Motion Picture Assn. of America, appear to have cleared up everything.

In a cable to Rank, Johnston reiterated his belief that Anglo-American film relations should continue on a cooperative basis. Rank recently sent Johnston a note pointing out that no one representing American distribs had approached him personally, either verbally or by letter, about getting U. S. films shown to UNO delegates. The MPAA office had been informed from London that Rank would include only British product in his showings for UNO delegates in London. As a result, the U. S. film companies obtained a theatre where they screened only American product for the delegates.

In his reply to Rank, Johnston admitted that the association was in error in saying that Rank refused to show U. S. films.

"Our N. Y. office misinterpreted information received from our London representative," he wrote Rank. "I deplore incidents which mar relations between our countries and our industries. We must constantly strive to improve these relations. We in the U. S. have too great an appreciation of Britain's unconquerable spirit and her contribution to victory to allow misunderstandings to divert us now from that cooperation between our two countries which I consider essential to world reconstruction and peace. This cooperation offers the biggest hope of the future."

'CAESAR-CLEOPATRA' DUE IN N.Y. BY MARCH 1

Print of J. Arthur Rank's color spec. "Caesar and Cleopatra," is due in New York March 1. Pic is tentatively skedded to have its U. S. preem at the Rank-controlled Winter Garden, N. Y., following the current tenant, "Tomorrow Is Forever."

United Artists, distribs of "C&C," has been waiting for the print for several months, with delays in Technicolor reproduction holding it up.

KRUPA JOINS 'BAND'

Hollywood, Feb. 26.

Gene Krupa, bandleader who played a top role in "George White's Scandals," was inked by RKO to co-star with Frances Langford in "Beat the Band."

Picture will be based on the Broadway musical staged by George Abbott.

Goldwyn Takes In 'For Rent' Sign As He Evicts Indies

Hollywood, Feb. 26.

Samuel Goldwyn is closing his studio to rental producers and reserving all his stage space and facilities for his own pictures. Announcement was a jolt to independent producers who have been feeling the housing shortage more and more. Recently RKO served notice that its Pathe lot in Culver City would be closed to indies for the time being, and Harry Sherman announced that he was going to use his California studio for his own productions.

Currently maintaining headquarters on the Goldwyn lot are the Mary Pickford-Buddy Rogers Comet Productions, Preston Sturges, Hunt Stromberg, Jules Levey, Seymour Nebenzal and William Cagney. International had offices there but recently arranged to move to the Universal lot.

Something Wrong

Mary Pickford, who owns 51% of the ground under the Goldwyn lot, expressed "amazement" over the announcement. Goldwyn has a lease on the property and owns 24% of it. The other 25% is owned by the widow of the late Douglas Fairbanks. Goldwyn's lease expires in 1948. He bought the equipment in 1935 from

(Continued on page 24)

FIELDS SETS UP INDIE WITH EDWARD SMALL

Hollywood, Feb. 26.

New indie outfit, Joseph Fields Productions, Inc., was formed here to make two pictures annually, with Fields functioning as writer and producer, in association with Edward Small.

Company will make its headquarters in the Small offices on the RKO-Pathe lot, with Lee Marcus as general manager and treasurer.

SEN. LANGER BACKS INDIES

Minneapolis, Feb. 26.

Following a conference here with Bennie Berger, president of North Central Allied, independent exhibitors' organization, U. S. Senator William Langer of North Dakota announced that unless distributors stopped "discriminating" in film deals against the independent exhibitor and in favor of the producer-owned houses, he will introduce legislation in Congress to rectify the situation.

Senator Langer charged that "the situation has reached an alarming stage" and that while the producer-owned theatres are prospering as never before, many small-town independent exhibitors are barely able to eke out an existence. He did not particularize as to the nature of his proposed legislation.

"I am informed by several leaders of independent theatre owners that the producers and distributors of motion pictures are discriminating in film rentals against the independent theatre owners," said Langer in a written statement issued to the trade press.

"The percentage terms that the independent exhibitors are now forced to pay are much higher than the terms asked from the producer-owned theatres. Many small town independent exhibitors in North Dakota are barely getting by, while the producer-owned theatres are showing unusually large profits.

'Alarming Stage'

"The situation has reached an alarming stage. Unless this discrimination is stopped immediately, I propose to introduce legislation in the U.S. Senate to alleviate the independent exhibitors' present plight."

Back from a month's vacation in California, Berger himself asserted that the independent exhibitors there are "suffering" as much as those in this territory from exorbitant film terms and percentage, and also are "up in arms."

"From what I have learned, the situation is explosive in all parts of the country, and unless the distributors immediately change their tactics and curb their greed the lid will blow off with a bang that will rock the entire industry,' declared Berger. "We'd like to settle our differences inside the industry, but if this is impossible, we'll push through national and state legislation that will bring relief and we'll demand closer government regulation of the industry."

RODGERS MAKES UP NEXT METRO BLOCK

William F. Rodgers, v.p. over distribution for Metro, who has been on the Coast several weeks, will not return to the homeoffice until around March 15, under present plans.

Meantime, Rodgers has advised his sales department that pictures which may be packaged in Metro's next block are "Postman Always Rings Twice," "Two Sisters from Boston," "Bad Bascomb," "The Hoodlum Saint" and "The Last Chance." Last three of these have been tradeshown, while "Sisters" will be screened first week in March.

"Ziegfeld Follies" is scheduled for special release the end of March or early April. Pictures likely to be released by mid-summer include "Time for Two," "Easy to Bed," "Army Brat," "Hold High the Torch," "The Green Years" and "Boys Ranch."

PRC Goes Back to Work Rolling Six Features

Hollywood, Feb. 26.

PRC swings back into active production next week after a month of idleness, with six features slated for early filming. Lined up for camera work are "Queen of Burlesque," "Sorority," "Missouri Hayride," "Crime on My Hands," a Philo Vance mystery yarn and a Buster Crabbe western.

Resumption of filming was ordered by Reeves Espy, studio prexy, following huddles with company execs in New York and Palm Beach.

Jackson Park (Chicago) 360G Award, Confirmed by U. S. Supreme Court, Seen Having Wide Trust Significance

Washington, Feb. 26.

Repercussions throughout the film industry were anticipated following the highly-significant and precedent-setting decision handed down by the Supreme Court yesterday (Monday) in the Chicago Jackson Park theatre case. Chicago house was confirmed on $360,000 triple damages on its charge that the major distribs, by their clearance terms and double-featuring, injured the Jackson Park's b.o. potential.

Attorneys for the Big Five here and in New York went into immediate huddles on application of the tribunal's seven-to-one ruling to the industry-wide anti-trust suit now pending decision in a special Federal statutory court in New York.

Attorney General Tom C. Clark expressed great pleasure at results of the case, declaring that it "certainly helps us" in the Justice Dept.'s current suit against the Big Five. It's believed that the decision might act as a precedent also for the few private anti-trust suits now pending

(Continued on page 24)

To Seek Injunction

Chicago, Feb. 26.

An injunction against the whole Chicago system of release will be sought in Federal District Court here in 30 days, it was announced today by Thomas C. McConnell, attorney for Jackson Park theatre.

If granted, the injunction will introduce the most unusual release system in the country, with bidding on all product open for any theatre in town.

Korda Here for Distrib Deal on British Lion

Alexander Korda arrives in New York today (Wednesday) from London. It's understood he'll talk deals with various distribs on handling of the product in this country of British Lion Pictures, in which he recently acquired a majority interest

He's also expected to visit Hollywood in an effort to set name players for films on his production slate in England.

Int'l Sets Backlog To Meet 8-a-Year For United World

Production backlog is being built up by the Spitz-Goetz International Pictures unit in an effort to meet its eight films-a-year commitment to United World Pictures. It will have a print of its next release, "The Stranger," in New York from the Coast next week, but will hold up distribution until June. Current "Tomorrow Is Forever" will be well on its way by then.

"The Dark Mirror," which follows "Stranger" on International's sked, is already far into production and is expected to be completed and ready for release before the previous picture even goes into distribution. "Mirror" preem is set for September.

Scripting now is "My True Love," to be produced for International by Joe Sistrom. "Up Front With Mauldin," next pic on the slate, has just had first draft of its script completed by brothers John and Ring Lardner, Jr.

"Stranger," starring Orson Welles, Edward G. Robinson and Loretta Young, and directed by Welles, is last International flick for RKO release. They'll go to Universal via UWP after that at the eight-a-year rate when sufficient production backlog is built up.

International will retain its own offices in New York separate from UWP, which has just acquired 4,000 square feet of U's space in the RCA building. Production on the Coast is to be switched from present location on the Goldwyn lot to U studio about August.

INT'L SHIFTS HQ. FROM GOLDWYN LOT TO U

Hollywood, Feb. 26.

International Pictures, currently quartered at the Goldwyn studio, is moving into Universal, where its offices will also serve as Hollywood headquarters of United World Pictures. Deal was made at a conference of William Goetz, Leo Spitz and Matty Fox, UWP prexy. Universal, by acquiring a half interest in International, now has a heavy stake in UWP, owned jointly by International, and J. Arthur Rank.

Universal stockholders voted for the public sale of $6,000,000 in preferred stock. About $2,000,000 will be spent in the company's expansion program to afford modern facilities for International.

Gallup Execs to Coast

Albert Sindlinger, executive veepee of Audience Research Inc., a Gallup subsid, leaves for the Coast tomorrow (Thursday) for huddles with several independent producers regarding survey work.

George Gallup, head of Gallup Poll, will join him in Hollywood early in March.

Pre-Release Deluxe Chain for Original U.S. Pix Set in Italy

Circuit of deluxe pre-release run theatres throughout Italy, to exhibit American films with their original English-language sound tracks, is being set up by Michael Friedman, prez of Comprehensive Service, and Dr. Anatole Lindsay, head of the Catholic films section of Films, Inc.

Chain will be known as the Cuironetta Circuit. First house is already in operation in Rome, with plans calling for the establishment of similar theatres in Milan, Naples, Florence and other key cities. Friedman and Lindsay negotiated for the houses during their trip to Rome in November, when they also closed a deal to furnish 16mm. projectors and prints to the Vatican.

Houses will run on a reserved-seat, two-a-day policy, with admission prices scaled from 50% to 100% higher than existing first-run houses. Friedman outlined the plan as having a double purpose: furnishing American producers with a pre-release exploitation medium for

(Continued on page 24)

RAFTERY, SEARS PITCH FOR UA GLOBAL HYPO

Hollywood, Feb. 26.

Edward C. Raftery, prexy, and Gradwell L. Sears, veepee, of United Artists, are in town to promote expanded domestic and foreign operations in the face of new distribution competition.

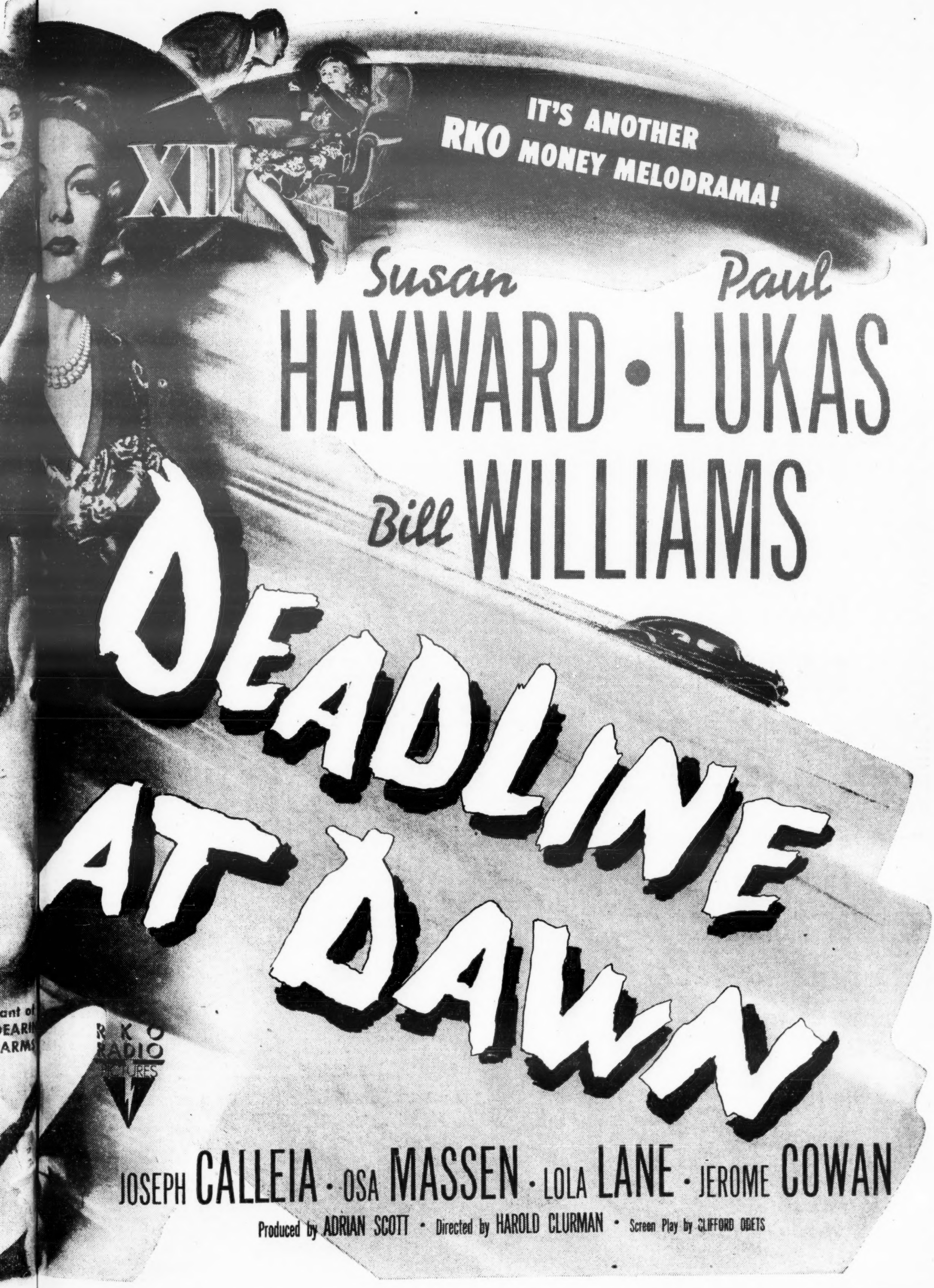
Not only United World Pictures but various major lots are making strong bids for worldwide release of numerous indie products. Bidding for independent pictures is understood to be the heaviest in Hollywood history.

Pat O'Brien Heading East

Pat O'Brien is due in New York from the Coast, Saturday (2). He's skedded to do a number of radio guest shots.

Player just completed work in "Crackup" for RKO.

FOUR TERROR-RIDDEN HOURS!
XI
X
IX
DANCE-HALL HOSTESS, GOB ON SHORE LEAVE...
Fate points the finger of suspicion . . . and one evening of innocent fun turns into a nightmare of MURDER!
BIG NATIONAL MAGAZINE COVERAGE!
Full pages in magazines totalling 19,063,367 CIRCULATION... SATURDAY EVENING POST—LIBERTY—LOOK — PIC — TIME — TRUE — INSIDE DETECTIVE — FRONT PAGE DETECTIVE — TRUE DETECTIVE — MASTER DETECTIVE—OFFICIAL DETECTIVE STORIES and FAN LIST.
(The sergeant of
"THOSE ENDEARI
YOUNG CHARMS


IT'S ANOTHER
RKO MONEY MELODRAMA!
XII
Susan HAYWARD • Paul LUKAS
Bill WILLIAMS
DEADLINE AT DAWN
RKO RADIO PICTURES
JOSEPH CALLEIA • OSA MASSEN • LOLA LANE • JEROME COWAN
Produced by ADRIAN SCOTT • Directed by HAROLD CLURMAN • Screen Play by CLIFFORD ODETS

From This Day Forward

(ONE SONG)

Hollywood, Feb. 23.

RKO release of William L. Pereira production (Jack L. Gross), executive producer). Stars Joan Fontaine; features Mark Stevens, Rosemary DeCamp, Henry Morgan, Wally Brown, Arline Judge. Directed by John Berry. Screenplay, Hugo Butler; adaptation, Garson Kanin; based on novel, "All Brides Are Beautiful," by Thomas Bell; additional scenes by Edith R. Sommer and Charles Schnee; camera, George Barnes; special effects, Vernon L. Walker; editor, Frank Doyle; music, Leigh Harline; song, "From This Day Forward," by Mort Green and Harline; orchestral arrangements, Gil Grau. Tendesboun at Hollywood Pantages, Feb. 21, '46. Running time, **95 MINS.**

Susan.....Joan Fontaine
Martha Beesley.....Rosemary DeCamp
Hank Beesley.....Henry Morgan
Jake Beesley.....Wally Brown
Margie Beesley.....Arline Judge
Charlie Beesley.....Renny McEvoy
Timmy Beesley.....Bobby Driscoll
Alice Beesley.....Mary Treen
Mrs. Beesley.....Queenie Smith
Barbara Beesley.....Doreen McCann
Higgler.....Erskine Sanford
and introducing
Mark Stevens as Bill Cummings

There's plenty in "From This Day Forward" to attract the femme-trade. This factor, coupled with the Joan Fontaine name and the interest certain to develop in Mark Stevens, new leading man, indicates excellent boxoffice possibilities. Direction by John Berry evidences plenty of understanding of human qualities in presenting problems of young married love, and William L. Pereira's production backs it all up with values that remain true to the life presented.

Story unfolds in flashback. This makes it sometimes difficult to follow as a whole, but there can be no quarrel with the merit of presentation and acting of the individual sequences. Plot deals with marriage of a young couple, fear for their security, the draft and the husband's return to establish himself again. Scenes show a soldier's mind as he goes through the redtape of Government employment centers for the veteran.

Miss Fontaine and Stevens are the young couple. Under Berry's direction they make real the courtship, marriage and marital existence of the two young people. Their romance and marriage also projects humor and high dramatics, made all the better by the capable playing and directing.

Stevens is a screen bet. Personable, talented and with an appeal that will find wide favor, he's sure of important stature with proper vehicles. Miss Fontaine displays herself as an assured actress, capable of projecting emotions that carry an audience along with her.

Rosemary DeCamp and Henry Morgan shine as sister and brother-in-law of Miss Fontaine, victims of job scarcity in pre-war days. Queenie Smith also stands out as a miserly mother-in-law. Juve interest falls to young Bobby Driscoll and Doreen McCann. Erskine Sanford does a deft character bit as a dirty-minded writer of under-the-counter books. Wally Brown, Arline Judge, Mary Treen and some uncredited players make their footage count.

Realistic settings and art direction have the advantage of George Barnes' camera work, and Pereira's production guidance, under the executive supervision of Jack L. Gross, has assured top quality in all other technical aspects. Hugo Butler rates smart credit for his scripting job, working from adaptation by Garson Kanin, based on Thomas Bell's novel, "All Brides Are Beautiful." *Brog.*

Meet Me on Broadway

(MUSICAL)

Hollywood, Feb. 22.

Columbia release of Burt Kelly production. Features Marjorie Reynolds, Fred Brady, Jinx Falkenburg, Spring Byington, Allen Jenkins, Gene Lockhart, Loren Tindall. Directed by Leigh Jason. Screenplay, George Bricker, Jack Henley; story, Bricker; camera, Burnett Guffey; editor, James Sweeney; songs, Saul Chaplin and Eddie Delange, Allan Roberts and Doris Fisher. At Guild, Hollywood, Feb. 20, '46. Running time, **77 MINS.**

Ann Stallings.....Marjorie Reynolds
Eddie Dolan.....Fred Brady
Maxine Whittaker.....Jinx Falkenburg
Bob Storm.....Loren Tindall
Sylvia Storm.....Spring Byington
John Whittaker.....Gene Lockhart
Deacon McGill.....Allen Jenkins
Dwight Ferris.....William Forrest
Grannis.....Jack Rice

Okay musical for secondary positions. There's better than average cast values but it's short on entertainment. Production has spotted in a number of songs and dance routines in the backstage plot, and direction manages to spot a few chuckles along the way.

Plot concerns an arrogant young musical director's efforts to hit Broadway. He tosses all his chances out the window by his attitude and ends up staging club bookings with amateurs, aided by his girl friend and a tunesmith pal. Majority of footage deals with a country club production, with the would-be bigshot playing up to a rich gal in a try to get backing. It all ends with the director winning his production coin and still keeping his old girl.

Most of the production numbers are introduced as rehearsals, although several of the country club routines are reprised for finale. Vocal work of Marjorie Reynolds and Jinx Falkenburg fails to impress. Fred Brady, male lead, and Loren Tindall, a rival, are adequate in their spots. Allen Jenkins as the songwriter; Spring Byington, and Gene Lockhart try hard for laughs.

Songs do not stand out. Best display is made of "She Was a Good Girl," by Allan Roberts and Doris Fisher, in the Burt Kelly production. Camera, editing and other technical functions are standard. *Brog.*

Little Giant

Hollywood, Feb. 22.

Universal release of Joe Gershenson production. Stars Bud Abbott and Lou Costello; features Brenda Joyce, Jacqueline de Wit, Elena Verdugo, Mary Gordon, George Cleveland. Directed by William A. Seiter. Screenplay, Walter De Leon; original story, Paul Jarrico and Richard Collins; camera, Charles Van Enger; editor, Fred R. Feitshans, Jr.; music score and direction, Edgar Fairchild. Previewed at Warner's Forum, Feb. 22, '46. Running time, **91 MINS.**

John Morrison and Tom Chandler.....Bud Abbott
Benny Miller.....Lou Costello
Ruby.....Brenda Joyce
Hazel.....Jacqueline de Wit
Uncle Clarence.....George Cleveland
Martha Hill.....Elena Verdugo
Mom Miller.....Mary Gordon
President Van Leon.....Pierre Watkins
Pullman Conductor.....Donald MacBride
Gus.....Victor Kilian
Mrs. Hendrickson.....Margaret Dumont
O'Brien.....George Chandler
Secretary (Miss King).....Beatrice Gray

Popularity of Bud Abbott and Lou Costello will get a big lift from "Little Giant." It's a wow comedy, giving a new slant to their laugh talents and making proper use of it for the fun market. Showmanly production supervision by Joe Garshenson has surrounded comics with top values, strong story and extremely competent direction.

Story pits country bumpkin against city slicker in a formula reminiscent of the type character that shoved Charles Ray to success in silent days. It's credibly developed all the way in scripting by Walter De Leon from original by Paul Jarrico and Richard Collins. Humor is solid, depending more on building to laugh situations for punch than the previously established A&C gag routines. Footage also includes some of the latter.

Most of the play goes to Costello as a not-too-bright farm lad who journeys to the city after completing a mail-order salesmanship course. He encounters Abbott, first a sharp sales manager for a vacuum cleaner company and then manager of a company branch office. Both comics are in there pitching all the way. Costello creates plenty of sympathy in his role, keeping the audience with him as he strives to be a salesman despite the villainy of Abbott. Of the many standout hilarity points in the footage, probably the best is the sight of Costello trying to undress in an upper berth. It's a socko, sustained howl situation for any audience.

Directorial skill of William A. Seiter has made the most of his actors and story, and he rates the major credit for giving the comics a new lease on screen life. Brenda Joyce, Jacqueline de Wit and Elena Verdugo capably furnish necessary romantic interest for the leads, and George Cleveland, Mary Gordon, Pierre Watkins, Donald MacBride and others live up to character assignments.

Technical appurtenances include excellent camera work by Charles Van Enger, editing, scoring, etc. *Brog.*

Open City

(ITALIAN-MADE)

Mayer-Burstyn release of Excelsa production. Directed by Roberto Rossellini. Screenplay by Sergio Amidei and F. Fellini, from story by Amidei; camera, Ubaldo Arata; English titles, Pietro Di Donato and Herman G. Weinberg. Previewed in N. Y., Feb. 23, '46. Running time, **102 MINS.**

Don Pietro.....Aldo Fabrizi
Pina.....Anna Magnani
Manfredi.....Marcello Pagliero
Marcello.....Vito Annicchiarico
The Sexton.....Nando Bruno
Bergmann.....Harry Feist
Ingrid.....Giovanna Galletti
Francesco.....Francesco Grandjacquet
Police Warden.....Passarelli
Marina.....Maria Michi
Lauretta.....Carla Revere
Chief of Police.....G. Sindici
Hartman.....Van Hulsen
The Austrian.....A. Tolnay
(In Italian; English Titles)

Among the excellent films that have arrived in this country from abroad since the end of the war, "Open City" must rank high. It is a fictionalization that is virtually a documentary in the simplicity and fidelity with which it tells the story of the resistance movement in Rome. It will have appeal for the think-trade that patronizes the arty houses, but the grim story, with no punches pulled on the brutality of the occupying Nazi forces, will provide b.o. limitations on theatregoers aiming for escapism or frothy entertainment.

Pic was made in Rome shortly after American GIs pushed the Germans out, with U.S. Army Signal Corps technicians giving strictly unofficial aid to the Italian producers. Production, as might be expected, is very fundamental in nature, but the simplicity of sets, camerawork and lighting add rather than detract, blending with the inornate story itself to heighten the feeling of integrity, the idea that this was Rome as it actually was under the Nazi rule. The English titles which have been provided are rather ordinary, but still further carry out the impression of lack of affectation. Film's principal defect, as it now stands, is overlength for those who must depend on a few words of subtitle to cover frequent big chunks of Italian talk.

Story line in early reels is not hewed sharply enough to avoid spectator confusion, but clarifies as it continues. It discloses, via a small group of people, the cross-currents of the Nazi occupation and various reactions to it. Plotting against the Germans by the partisans is matched by betrayal of the resistors for finery, dope and dubious love, by a weakling Italian girl. And the horrible brutality of the SS men, in their efforts to make the patriots talk, is counterbalanced by the tenderness of true-to-life love and many minor and intimate aspects of family living. Sergio Amidei, who provided the original story and collaborated on the screenplay, missed very little, even providing a few exciting chases.

Topping the cast is Aldo Fabrizi as the neighborhood priest who gives his life to aid the resistance groups. Anna Magnani, as a widow engaged to marry one of the resistors, and Marcello Pagliero, as leader of the movement, likewise garner thespic laurels, as does an eight-year-old moppet, Vito Annicchiarico.

Since it has no playdates in major houses requiring the Production Code Administration seal, pic has not been presented for approval to the Johnstonites. It's got plenty to make them blanch if and when it is shown them, although the New York State censor board okayed it with but insignificant scissorings. Principal sympathetic femme character speaks openly of her pregnancy, although she's not wed, and the traitoress who leads to the capture and death of the partisans betrays them for a combination of cocaine and the love of a lesbo German spy. That's just a sample of the angles for the PCA to mull, while the handling of the priest will no doubt make the Legion of Decency gulp hard, although the film has been okayed by the Vatican. *Herb.*

Junior Prom

(MUSICAL)

Hollywood, Feb. 22.

Monogram release of Sam Katzman production (Maurice Duke, associate producer). Features Freddie Stewart, June Preisser, Judy Clark. Directed by Arthur Dreifuss. Story and screenplay, Erna Lazarus and Hal Collins; camera, Ira Morgan; editor, William Austin; music director, Abe Lyman; musical supervisor, Lee Zahler; dance director, Dean Collins; musical arrangements, Herschel Gilbert and Joe Sanns; songs, Sid Robin, Don Raye, Harold Rome and Jacoblan Kerpin, Maury Lazar and Stanley Cohen, Eddie Heywood. Previewed in Hollywood, Feb. 21, '46. Running time, **69 MINS.**

Freddie.....Freddie Stewart
Dodie.....June Preisser
Addie.....Judy Clark
Betty.....Noel Neill
Jimmy.....Jackie Moran
Roy.....Frankie Darro
Lee.....Warren Mills
Tiny.....Murray Davis
Mrs. Rogers.....Mira McKinny
Miss Hinkleflink.....Belle Mitchell
Prof. Townley.....Milt Kibbee
Mr. Forrest.....Sam Flint
Uncle Daniel.....Charles Evans
Tony.....Hank Henry

Also Abe Lyman Orch., Eddie Heywood Orch., Harry (The Hipster) Gibson, The Airliners.

Young talent and smooth, well-balanced production aim "Junior Prom" for good reception in its market. Melange of songs, dances and groovy music by featured orchs assure the juve appeal, but it is also pleasant enough to get by with the oldsters. Freddie Stewart, Abe Lyman orchestra and others offer nice marquee bait to aid the selling. This is first of new teen-agers series Sam Katzman and associate, Maurice Duke, will deliver for Monogram.

Juve talent displays showmanship and ability in the musical portions, and youngsters also get by satisfactorily on the acting end. Plot of the Erna Lazarus-Hal Collins script is backgrounded in a high school and has adequate framework for exhibition of the musical highlights. Story struggle deals with class elections and play being made by a rich boy for the presidency. Other youngsters campaign for their candidate with music, all of which leads up to the flash finale.

Stewart does well vocally. Highlights are Eddie Heywood's orch doing special arrangement of "Loch Lomond" and "Keep the Beat" as wrapped up by Harry (The Hipster) Gibson. Lyman's band figures importantly in the music scoring as another creditable attraction. Among score's songs are "Teen Canteen," "It's Me, Oh Lawd," "My Heart Sings," and "Trimball for President," latter tying in with plot.

June Preisser's flashy acrobatic dancing, and Judy Clark's singing get over, and gals also do okay as femme leads. Older screen juveniles are seen in the person of Jackie Moran and Frankie Doran, both of whom have grown a little beyond their assignments in this. Noel Neill, Warren Mills, and others in the cast perform well.

Arthur Dreifuss' direction has tied the material together expertly. Production framework is excellent. Photography, musical arrangements, dance staging and other factors all click. *Brog.*

Miniature Reviews

"From This Day Forward" (RKO). Story of young married love with veteran rehabilitation angle. Joan Fontaine name for sturdy boxoffice.

"Meet Me on Broadway" (Songs) (Col). Secondary bookings.

"Little Giant" (U). Boffo Abbott and Costello comedy.

"Open City" (Mayer - Burstyn). Italian-made story of resistance to Nazi rule in Rome will appeal to arty houses.

"Junior Prom" (Mono) (Musical). First in Mono's new teen-ager series shapes up as excellent for younger filmgoers.

"Four Hearts" (Artkino). Russian-made comedy suited only as moderate entry at Russ-language spots.

'Journey Together'

"Journey Together," RKO release of an English Films production, with Edward G. Robinson and a cast of servicemen, is skedded for American preem at the Gotham, N. Y., Saturday (2).

Reviewing the film Oct. 17, 1945, from London, VARIETY said: "This war epic is so terrific in its simplicity and heart-gripping story it makes everything screened before look like cheap heroics. 'Journey Together' may mark the end of all war films for a long time." Script was written by Terrence Ratigan.

Four Hearts

(RUSSIAN-MADE)

Artkino release of Mosfilm Studios production. Features Valentina Serova, Eugene Samoilov, Ludmilla Tselikovskaya, Peter Springfield. Directed by Konstantin Yudin. Story, Anton Faiko; camera, Nikolai Vlassov; English titles by Charles Clement. At Stanley, N. Y., starting Feb. 22, '46. Running time, **80 MINS.**

Galina Murashova.....Valentina Serova
1st Lieut. Peter Kolchin..Eugene Samoilov
Shura Murashova....Ludmilla Tselikoskaya
Gleb Zavartsev.....Peter Springfield
The Mother.....Lisa Dmitrievskaya
The Manicurist.....Elena Murzayeva
Private Yeremeyev.....Vassily Sanayev
(Russian; English titles)

"Four Hearts" is a slight, romantic Soviet-made comedy that may fit into Russ-language theatres without creating much excitement. But not in any other U.S. spots.

This production about measures up to the quality of recent product from Moscow, but Soviet comedy producers have much to learn. Film has all the familiar gags that were time-worn in American pictures years ago.

Story is supposed to be the hilarious one about two youngish sisters who fall in love with each other's boyfriends. Just who's in love with whom is clear only to the director for reels and reels. One youth is an Army cadet; the other is a slap-happy-looking professor. There's much chatter about comrades, commissars, etc.

Eugene Samoilov, who impressed in recent Russ pictures, is the manly officer, in love with the more comely gal in the cast. Valentina Serova, femme favorite in "Six P.M.," recent Russian melodramatic musical, does better in this one as the chief heart interest. She also sings two slight, unidentified tunes from the pen of Yuri Milliutin. Ludmilla Tselikovskaya is the other femme but gets small chance here. Peter Springfield is the youngish but wooden professor. Nikolai Vlassov's camera work is not up to Russian par. *Wear.*

Talent Scouts

Continued from page 1

quently can be arranged nearer the neophyte's hometown, anyway.

In addition to the comics, hitting the studio reps for auditions are harmonica players, musical spoon operators, washboard band experts and a myriad of other such "talent," for which filmers have little use. There is the usual studio interest, of course, in potential leading men.

Drain on manpower during the war has so eased, according to one talent chieftain, that the ratio of potential actors to jobs in Hollywood, which sank to a mere 20 to 1, is now again approaching the normal 100 to 1.

Recruiting Films

Continued from page 1

voluble during the period of unfavorable publicity which accompanied GI protests last month in the Philippines and Europe.

A trailer tagged "The Best Date of the Year" and two bulletins, "In War and Peace" and "Job with a Future," completed their run before a withdrawal order could be issued. The bulletins, tacked to newsreels, were widely distributed by the five newsreel companies. The trailer, with 50 prints allotted to each of the nine service commands, has been called in with most of the distribution completed.

Those Who Chase

Continued from page 1

tried to do a twisteroo, however, and mentioned the name of this town, most listeners would credit him with a fluff.

Hottest thing about the town is the bets on its future, money rolling in from many places to increase the hostelries and conveniences. Newest operating hotel is the Casablanca, in which Oklahoma City millionaire John Harden sunk $1,000,000. It's high on a cliff overlooking the sea, the town and the beaches. Cheapest double room is $20 a day, with meals.

It's a looker as hotels go, but as theatres have a way of opening before the shavings are swept out, the hotel did also; it's still being built. Water is at a premium, and comes in by truck most of the time. Every truck that comes on the premises is a signal for all the guests to run to their sinks and showers, like Arabs coming upon an oasis after days in the Sahara.

These water inconveniences seem to be nothing, as long as the seven beaches are open and the bar is well-stocked, but everyone here is sooner or later stricken with the local dysentery.

Housing A Big Item

Housing is a big item here, just as it is everywhere else. Estimate is that 5,000 guests can be handled daily, but there are plans to build more and more places to double this room space in the next few years. The next hotel, now halfway completed, will be the Yachtmen's Club.

The most elaborate preparation is for swimming, with seven beaches going full blast. The better ones find you pesoed to death, and if a man leans against a rock, he is apt to be confronted by a dark-skinned protector of the premises, who claims, for wear and tear on the property, he is entitled to a fee.

If you want to fish, for $60 a day, a man will provide a boat, the line, the place and bait the hook. If no fish takes the bait, he'll provide you with a dummy on shore to have a photo made to bear strong witness with the lie back at Rotary at home.

Every night, near the Mirador hotel, several high divers poise themselves on the cliffs 115 feet above the sea, and when the peso contributions are sufficient, they sail off into the surf below, risking their skulls on their skills.

Don't Wear Slacks!

Signs along the road all the way down from the United States tell American women to lay off wearing slacks in Mexico, because it's not in good form. Judging from the sights one sees around Acapulco, they know what they're talking about on form, but most of the women go 'em one better and appear in shorts which may be relaxing, but not flattering.

Mexican seamstresses in the town sew all day long and into the night to provide the tourists with typical clothing. Sales of sunburn lotion are heavy. Huaraches, the sandals for aircooled feet, are in heavy demand.

Acapulco, a longtime sunshop for Mexicans, used to hit its peak at Holy Week, when Mexicans from all over the country, but mostly Mexico City, flocked in for the religious holiday. Accomodations, always at a premium, many of the sunseekers would sleep out the nights on the beaches. The war brought the Americans into Mexico, and they have been seeping southward in greater numbers each year.

Acapulco believes it will really get going when Grace Lines and the fruit companies get their runs going again. There is a proposed airline swing from the California side of the United States to Mexico City, Acapulco, Guatemala, Havana and then Miami. The mountains will keep the roadway a precarious adventure, because of the high altitudes and the many hairpin turns.

The larger hotels have dances nightly. The only nightclub in town is Playa Suave, from which, after dancing awhile, most of the slumming parties frame up. Even though catering to a highclass tourist trade, the town has a rough and ready red-light sector to entertain the seafarers who come into Puerto del Acapulco. Pulled guns and knives in Acapulco are not rare.

But the commodities for sale and bait are mostly the sun, the sand and the saltwater.

THE BIGGEST ELECTRIC SIGN ON BROADWAY HERALDS THE BIGGEST SMASH HIT EVER TO PLAY THE WINTER GARDEN...!

AN INTERNATIONAL PICTURE
DISTRIBUTED BY RKO RADIO PICTURES

L. A. Okay; 'Adventure' Record $95,000, 3 Spots; 'Abilene' Sock $48,500 in 4, 'Jones' Neat 51G, 3; 'Past' Fast 46G, 4

Los Angeles, Feb. 26.

Major firstrun biz is going to "Adventure" this week. Spotted in three houses, it is smashing all records for the trio of theatres at huge $95,000. This betters the previous high established 1945, New Year's, with "Meet Me in St. Louis." "Adventure" hit a new high in each of three houses.

"Abilene Town," in four spots, looks sock $48,500, since none of four theatres is over 1,000-seat capacity. "Cinderella Jones" is stacking up good $51,000 in three locations. "Pardon Past" and "Meet Me Broadway" is husky $46,000 in four. Fourth and final frame for "Dolly Sisters" is neat $36,500 in three spots. Ninth stanza for "Bells of St. Mary's" is smooth $28,000, giving this film both money and run record for the two theatres.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 55-$1)—"Abilene Town" (UA). Stout $7,500 or near. Last week, "Whistle Stop" (UA) (4th wk-6 days), $2,100.

Carthay Circle (FWC) (1,518; 50-$1) — "Vacation From Marriage" (M-G) (6th wk). Steady $6,500. Last week, soared to $7,800, beating fourth week.

Chinese (Grauman-WC) (2,048; 50-$1)—"Dolly Sisters" (20th) (4th wk). Okay $8,000. Last week, neat $12,500.

Downtown (WB) (1,800; 50-$1)—"Cinderella Jones" (WB). Good $20,000. Last week, "Three Strangers" (WB) (2d wk), bowed out at $18,000.

Downtown Music Hall (Blumenfeld) (872; 55-$1.20) — "Abilene Town" (UA). Big $25,000. Last week, "Whistle Stop" (UA) (4th wk-6 days), fancy $11,600.

Egyptian (FWC) (1,538; 50-$1)—"Adventure" (M-G). Record $24,000. Last week, "Harvey Girls" (M-G) (5th wk-4 days), fine $5,300.

Four Star (UA-WC) (900; 50-$1)—"Dolly Sisters" (20th) (m.o.). Smooth $6,000. Last week, "Leave to Heaven" (20th) (3d wk-5 days) (m.o.), $3,000.

Guild (FWC) (968; 50-$1)—"Pardon Past" (Col) and "Meet on B'way" (Col). Fancy $7,500 or close. Last week, "Daltons Ride" (U) and "House Dracula" (U) (2d wk), good $3,200.

Hawaii (G&S)-Blumenfeld) (956; 55-$1)—"Abilene Town" (UA). Solid $8,500 or near. Last week, "Whistle Stop" (UA) (4th wk-6 days), nice $3,300.

Hollywood (WB) (2,756; 50-$1)—"Cinderella Jones" (WB). Nice $16,000. Last week, "Three Strangers" (WB) (2d wk), $11,000.

Hollywood Music Hall (Blumenfeld) (475; 55-85)—"Abilene Town" (UA). Strong $7,500. Last week "Whistle Stop" (UA) (4th wk-6 days), neat $2,800.

Loew State (Loew-WC) (2,404; 50-$1)—"Dolly Sisters" (20th) (4th wk). Closes at $17,000. Last week, near $19,500.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Adventure" (M-G). Record-breaking $52,000. Last week, "Harvey Girls" (M-G) (4th wk-4 days), $9,800.

Orpheum (D'town) (2,000; 65-85) —"Red Dragon" (Mono), with Chuy Reyes orch, others, on stage. Light $19,500. Last week, "Angel Comes Brooklyn" (Rep), with Gene Krupa orch, others, on stage, rousing $30,000.

Pantages (Pan) (2,812; 50-$1)—"Bells St. Mary's" (RKO) (9th wk). Big $12,500. Last week, hefty $13,500

Paramount (F&M) (3,398; 50-$1) —"Murder Music Hall" (Rep) and "Catman Paris" (Rep) (2d wk) Down to $16,500. Last week, about average $22,500.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Murder Music Hall" (Rep) and "Catman Paris" (Rep) (2d wk). Nice $8,000. Last week, good $12,700.

RKO Hillstreet" (RKO) (2,890; 50-80)—"Bells St. Mary's" (RKO) (9th wk). Great $15,500 to end record run here. Last week, breezy $17,900.

Ritz (FWC) (1,370; 50-$1)—"Adventure" (M-G). Record $19,000 Last week, "Harvey Girls" (M-G) (5th wk-4 days), $4,400.

United Artists (UA-WC) (2,100; 50-$1)—"Pardon Past" (Col) and "Meet on B'way) (Col). Big $18,000 Last week, "Daltons Ride" (U) and "House Dracula" (U) (2d wk), hefty $13,000.

Uptown (FWC) (1,700; 50-$1)—"Dolly Sisters" (20th) (4th wk) Oke $5,500. Last week, $8,700.

Vogue (FWC) (885; 50-$1)—"Pardon Past" (Col) and "Meet on B'way" (Col). Stout $7,500 or close. Last week, "Daltons Ride" (U) and "House Dracula" (U) (2d wk), neat $3,200.

Wilshire (FWC) (2,296; 50-$1)—"Pardon Past" (Col) and "Meet On B'way" (Col). Sock $13,000. Last week, "Daltons" (U) and "House of Dracula" (U), $4,200.

Wiltern (WB) (2,300; 50-$1)—"Cinderella Jones" (WB). Good $15,000. Last week, "Three Strangers" (WB) (2d wk), $9,000.

Key City Grosses

Estimated Total Gross
This Week $3,405,500
(Based on 21 cities, 181 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,981,300
(Based on 23 cities, 192 theatres)

'Harvey Girls' $31,000, St. Louis

St. Louis, Feb. 26.

"The Harvey Girls," running solo at Loew's, is leader currently, although "Bells of St. Mary's," in third week at Ambassador, still is big. Turnstiles are whirling at other big houses.

Estimates for This Week.

Loew's (Loew) (3,172; 44-65)—"Harvey Girls" (M-G). Wham $31,000. Last week, "Sailor Takes Wife" (M-G) and "Close Call Blackie" (Col), $21,000.

Orpheum (Loew) (2,000; 44-65)—"Sailor Takes Wife" (M-G) and "Blackie" (Col). Only $9,500. Last week, "Spellbound" (UA) (2d wk), $6,300.

Ambassador (F&M) (3,000; 50-75) —"Bells of St. Mary's (RKO) (3d wk). Sturdy $21,000 after sensational $37,000 second stanza.

Fox (F&M) (5,000; 44-65)—"Three Strangers" (WB) and "Detour" (PRC). Modest $15,500. Last week, "Doll Face" (20th) and "Man Alive" (RKO), nice $20,500.

Missouri (F&M) (3,500; 44-65)—"Black Market Babies" (Mono) and "Sunbonnet Sue" (Mono). Fancy $14,500. Last week, "My Reputation" (U) and "Frontier Girl" (U), $12,500.

St. Louis (F&M) (4,000; 40-60)—"House of Dracula" (U) and "Pillow of Death" (U). Fine $9,000. Last week, "Stork Club" (Par) and "Confidential Agent" (WB), $8,000.

'Expendable' Big 19G, Denver; 'Because' 20G

Denver, Feb. 26.

"They Were Expendable" is packing the Orpheum most of time, and will get top coin for a single house. "Because of Him" will land biggest total, but playing in three houses. It's rated good.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"My Reputation" (WB) and "Red Dragon" (Mono). After week at Denver, Esquire, Webber. Big $7,000. Last week, "Scarlet Street" (U) and "Call Boston Blackie" (Col) (m.o.), fair $5,000.

Denham (Cockrill) (1,750; 35-70)—"Masquerade in Mexico" (Par) (2d wk) and "Made Me a Killer" (Par). Sad $4,000 in 5 days, and pulled. Last week, "Masquerade" (Par), mild $10,500.

Denver (Fox) (2,525; 35-74)—"Because of Him" (U) and "Terror by Night" (U), day-date with Esquire, Webber. Good $14,000. Last week, "My Reputation" (WB) and "Red Dragon" (Mono), also Esquire, Webber, big $19,000.

Esquire (Fox) (742; 35-74)—"Because of Him" (U) and "Terror Night" (U), also Denver, Webber. Okay $3,000. Last week, "My Reputation" (WB) and "Terror by Night" (U), fine $4,000.

Orpheum (RKO) (2,600; 35-74)—"Expendable" (M-G) and "Dick Tracy" (RKO). Rousing $19,000. Holds. Last week, "Spiral Staircase" (RKO) (2d wk), big $11,000.

Paramount (Fox) (2,200; 35-74)—"All Came True" (WB) and "Born for Trouble" (WB) (reissues). Big $13,000. Last week, "Southerner" (UA) and "Capt. Tugboat Annie" (Rep), big $11,500.

Rialto (Fox) (878; 35-74)—"Scarlet Street" (U) and "Call Boston Blackie" (Col). Nice $4,500. Last week, "Frontier Gal" (U) and "Allotment Wives" (Mono), $5,000.

Webber (Fox) (750; 35-74)—"Because of Him" (U) and "Terror by Night" (U), also Denver, Esquire. Trim $3,000. Last week, "Reputation" (WB) and "Red Dragon" (Mono), $3,500.

'Homicide' Tops Tabbed

Hollywood, Feb. 26.

Helen Walker and Randolph Scott draw top roles in the forthcoming comedy - mystery, "Home Sweet Homicide," at 20th-Fox.

Picture goes into work March 4, with Lloyd Bacon directing and Louis Lighton producing.

'Lights'-Kinney Robust 19G, Indpls.; 'Harvey' 18G

Indianapolis, Feb. 26.

Film biz continues on even keel here this stanza. "Behind Green Lights," paced by Ray Kinney band on stage, is getting the tall coin at the Circle. "Harvey Girls," at Loew's, is ace straight filmer.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 55-70) "Behind Green Lights" (20th) with Ray Kinney orch, Harmonica Rascals and Patricia Morison on stage. Nifty $19,000. Last week, "Walk in Sun" (20th) and "Idea Girl" (U), oke $10,000 at 55c top.

Indiana (Katz-Dolle) (3,300; 35-55) —"Bells of St. Mary's" (RKO) (3d wk). Sturdy $11,500, after big $14,500 second week.

Keith's (Indie) (1,200; 35-60)—"Road to Alcatraz" (Rep) with vaude. Average $4,500. Last week, "Angel to Brooklyn" (Rep) plus vaude, about same.

Loew's (Loew's) (2,450. 35-55)—"Harvey Girls" (M-G). Dandy $18,000, and set for holdover. Last week, "Sailor Takes Wife" (M-G) and "One Way to Love" (Col), smooth $13,500.

Lyric (Katz-Dolle) (1,600; 35-55)—"Jungle Captive" (U) and "Frozen Ghost" (U). Neat $6,500 in 6 days first-run. Last week, "Enchanted Forest" (PRC). Extra fine $10,000 in 8 days, also first-run.

'Spiral' Smash $18,000, Prov.; 'Harvey Girls' 27G, 'My Rep' Fast 16G, 2d

Providence, Feb. 26.

Loew's State's "The Harvey Girls" is sock grosser in a fairly healthy main stem here. Also strong are RKO Albee's "Spiral Staircase" and Majestic's "My Reputation."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Spiral Staircase" (RKO) and "Riverboat Rhythm" (RKO). Nifty $18,000. Last week, "Scarlet Street" (U) and "Girl on Spot" (U) 2d wk), great $14,000.

Fay's (Fay) (1,400; 40-65)—"Fallen Angel" (20th) and "Gay 90s" Revue on stage. Peppy $7,500. Last week, "Pillow of Death" (U) and vaude, $6,500.

Majestic (Fay) (2,000; 44-65)—"My Reputation" (WB) and "Hitler Lives" (WB) (2d wk). Still big at $16,000. Last week, $19,000.

Metropolitan (Snider) (44-85)—"Madonna's Secret" (Rep) and Johnny Long orch heading stage show. Solid $8,000 in 3-day weekend run. Last week, "Falcon San Francisco" (RKO) and Jimmy Dorsey orch on stage, smash $14,000 in 4-day weekender.

State (Loew) (3,200; 44-65)—"Harvey Girls" (M-G). Near record at $27,000. Last week, "Up Goes Maisie" (M-G) and "Letter for Evie" (M-G), good $16,500.

Strand (Silverman) (2,200; 44-65) —"Miss Susie Slagle's" (Par) and "Hit Hay" (Col). Opened Monday (25). Last week, "Masquerade in Mexico" (Par), fairly good $10,000.

'SPIRAL' RECORD 47G, FRISCO; 'SLAGLE'S' 24G

San Francisco, Feb. 26.

Big news here this week is the smash business being registered by "Spiral Staircase," at the Golden Gate. It is hanging up a new house record at $47,000, being aided by the holiday weekend. On Feb. 22, Washington's Birthday, the gate came within a few dollars of having the biggest day in its history. Holdovers are holding down the pace in most other spots.

"Susie Slagle's" is only okay at the big Fox but "The Harvey Girls" will have another great session on second week at the Warfield. "Shock" stayed only four days of its second stanza at the Paramount, with "Sailor Takes a Wife" coming in for final three days and boosting total for session. "Shock" also was thin on opening frame.

Estimates for This Week

Golden Gate (RKO) (2,448; 60-95) —"Spiral Staircase" (RKO). New house record at terrific $47,000. Last week, "Dick Tracy" (RKO) plus Spike Jones orch, giant $36,000.

Fox (FWC) (4,651; 55-85)—"Susie Slagle's" (Par). Okay $24,000. Last week, "Masquerade in Mexico" (Par), just $17,000.

Warfield (FWC) (2,656; 55-85)—"Harvey Girls" (M-G) (2d wk). Great $32,000. Last week, wham $36,000.

Paramount (FWC) (2,646; 55-85)—"Shock" (20th) (2d wk), 4 days, plus "Sailor Takes Wife" (M-G), 3 days. Good $23,000. Last week, "Shock" (20th), mild $17,500.

St. Francis (FWC) (1,400; 55-85)—"Lost Weekend" (Par) (7th wk). Sturdy $11,000. Last week, ditto.

State (FWC) (2,133; 55-85)—"My Reputation" (WB) (m.o.) (3d wk). Okay $11,000. Last week, $13,500.

Orpheum (Blum) (2,448; 55-85)—"Pardon My Past" (Col) (3d wk). Down to $10,000. Last week, modest $14,000.

United Artists (Blum) (1,207; 55-85)—"Getting Gertie's Garter" (UA) (2d wk). Brisk $12,000 or over. Last week, nice $15,000.

'Harvey Girls' Sock 54G, 2 Hub Spots; 'Cornered' H.O. Plus Vaude Great 32G

Broadway Grosses

Estimated Total Gross
This Week $811,000
(Based on 16 theatres)
Total Gross Same Week
Last Year $619,000
(Based on 16 theatres)

'Pardon' $16,000, Winner in Pitt.

Pittsburgh, Feb. 26.

Surprise of week is Senator's double-feature reissue combo of "Jesse James" and "Return of Frank James," giving that house best biz in years. "Spellbound" still is great at Penn in third week. "Pardon My Past" is doing very well at Harris.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Doll Face" (20th) (3d wk). This one's revealing staying qualities, bouncing back on third Saturday. This means at least $7,000, great. Second week did around $10,500.

Harris (Harris) (2,200; 40-70)—"Pardon My Past" (Col). Looks good $16,000 on 8 days. Holds. Last week, "Col. Effingham's Raid" (20th), very thin at under $6,000 in 6 days.

Penn (Loew's-UA) (3,300; 40-70)—"Spellbound" (UA) (3d wk). Holding fast at $22,000, terrific. Last week, sock $27,500.

Ritz (WB) (800; 50-70)—"Stork Club" (Par) (m.o.). Plenty okay in fourth week downtown, with nice $3,500. Last week, "My Reputation" (WB), also on 4th downtown, under $2,500.

Senator (Harris) (1,750; 40-70)—"Jesse James" (20th) and "Return of Frank James" (20th) (reissues). Socko $8,000. House hasn't seen this kind of biz in years. Naturally stays. Last week, "Frontier Gal" (U) (3d wk), $2,800 in 6 days.

Stanley (WB) (3,800; 40-70)—"Sailor Takes Wife" (M-G) (2d wk). Biz hardly warranted h.o., and will do only $12,000 on holdover. Nice $20,000 opening week.

Warner (WB) (2,000; 40-70)—"Vacation from Marriage" (M-G) and "Danger Signal" (WB). House hasn't had a first-run double feature in months. Should do better than $10,000, fine. Last week, "Stork Club" (Par) (m.o.), $8,500.

'Bells' Colossal $46,000 For 2 Seattle Spots

Seattle, Feb. 26.

Holiday week bills are boosting biz all over this session, with three-day weekend biggest known here. "Bells of St. Mary's," day-dating in two houses, is the smash hit this stanza, doing $46,000 in the two locations. It broke house record at the Music Hall. "Harvey Girls" also is sock.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Lost Weekend" (Par) (3d wk). Great $8,500 or near. Last week, "Doll Face" (20th) and "Green Lights" (20th) (3d wk), $6,700 in 8 days.

Fifth Avenue (H-E) (2,349; 45-80) —"Bells of St. Mary's" (RKO). Also at Music Hall. Wow $25,000. Last week, "Lost Weekend" (Par) (2d wk), terrific $17,600.

Liberty (J&vH) (1,650; 45-80)—"Pardon My Past" (Col) and "Call Boston Blackie" (Col). Great $12,000. Last week, "Blithe Spirit" (UA) (2d wk), strong $8,300.

Music Box (H-E) (850; 45-80)—"Spellbound" (UA) (4th wk). Big $8,000. Last week, "Leave to Heaven" (20th) (7th wk), okay $4,200 in 5 days.

Music Hall (H-E) (2,200; 45-80)—"Bells of St. Mary's" (RKO). Also Fifth Ave. Beating house record by wide margin. Colossal $21,000. Last week, "Hurricane" (FC) and "Raffles" (FC) (reissues), mild $6,300.

Orpheum (H-E) (2,600; 45-80)—"Frontier Gal" (U). Rousing $15,500. Last week, "Reputation" (WB) (2d wk), stout $12,600.

Paramount (H-E) (3,039; 45-80)—"Harvey Girls" (M-G). Sock $22,000. Last week, "Spellbound" (UA) (3d wk), great $10,100 in 6 days.

Palomar (Sterling) (1,350; 45-80) —"Crime, Inc." (PRC) and "Angel to Brooklyn" (Rep) plus vaude. Smash at $11,000. Last week, "Chan Red Dragon" (Mono) and "Riders of Dawn" (Mono) plus vaude, $11,500.

Roosevelt (Sterling) (800; 45-80)—"Reputation" (WB). From Orpheum, third week downtown. Big $6,000. Last week, "Zenda" (UA) and "Sawyer" (UA) (reissues), $7,600 in 8 days.

Boston, Feb. 26.

Biggest week in many months here with Washington's Birthday holiday and top name product hypoing takes. "Harvey Girls" is a wow at two Loew houses while "Because of Him" is great at Memorial. "Lost Weekend" still terrif at Met on second frame.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Cornered" (RKO) (2d wk) plus Gil Lamb, Bob Eberly, others, on stage. Film holdover not cutting into biz, with great $32,000 in view. Last week, with Bobby Sherwood orch, $30,000.

Fenway (M-P) (1,373; 40-74)—"Leave to Heaven" (20th) and "Song Mexico" (Rep) (m.o.) (2d wk). Big $7,500 on fifth week downtown. First week here was $9,000, fine.

Memorial (RKO) (2,900; 40-74)—"Because of Him" (U) and "Terror by Night" (U). Sock $32,000 on first week ending yesterday (25), and opening strong on second.

Metropolitan (M-P) (4,367; 40-74) —"Lost Weekend" (Par) and "How Do You Do?" (PRC). Second week still mammoth near $40,000 after $46,000, first.

Old South (Brand-Mage) (700; 40-84)—"Abilene Town" (UA) and "Sensation Hunters" (Indie). Third week good $2,000 after big $4,000 second session.

Orpheum (Loew) (2,900; 35-74)—"Harvey Girls" (M-G). Smash $34,000. Last week, "Spellbound" (UA) (4th wk), $20,000.

Paramount (M-P) (1,700; 40-74)—"Leave to Heaven" (20th) and "Song Mexico" (Rep) (2d wk). Had three weeks at Met before coming here. Still lively $17,000 after big $18,000 first.

State (Loew) (3,200; 35-74)—"Harvey Girls" (M-G). Sock $20,000, very big for this spot. Last week, "Vacation from Marriage" (M-G) and "Letter from Evie" (M-G), $16,000.

Translux (Translux) (900; 30-74)—"Prison Ship" (Col) and "Oklahoma Kid" (WB) (reissue). Nice $7,500. Last week, "Strangler of Swamp" (PRC) and "Mysterious Doctor" (Indie), $5,000.

Tremont (Brand-Mage) (1,500; 40-85)—"Abilene Town" (UA) and "Sensation Hunters" (Indie). Third week still stout at $5,000, following $7,000 on second.

'Adventure' Sockeroo 27G In Brisk Cincy; 'Bandit' Wow 23G, 'Forever' 17G

Cincinnati, Feb. 26.

Four firstruns are clicking this session to make it one of the season's banner weeks. Newcomers, in order of their b.o. power are "Adventure," "Bandit of Sherwood Forest," "Tomorrow Is Forever" and "Black Market Babies." First three are smash. "Adventure" giving the Palace it's biggest week in a long time.

Estimates for This Week

Albee (RKO) (3,100; 44-70) — "Bandit of Sherwood Forest" (Col). Sock $23,000 or near. Last week, "Walk in Sun" (20th), sturdy $14,000.

Capitol (RKO) (2,000; 44-70)—"Tomorrow Forever" (RKO). Great $17,000 on world preem. Hypoed via extra ads in dailies, trolley and taxi cards plus press and radio blurbs on visit of six-year-old Natalie Wood for interviews. Last week, "Harvey Girls" (M-G) (4th wk), lively $8,500.

Grand (RKO) (1,430; 44-70)—"Black Market Babies" (Mono) and "Swing Parade of 1946" (Mono). Fat $11,000. Last week, "Up Goes Maisie" (M-G) (2d wk), $7,000.

Keith's (United) (1,500; 44-70)—"Walk in Sun" (20th) (m.o.). Only $4,500. Last week, "Vacation From Marriage" (M-G), nifty $7,500.

Lyric (RKO) (1,400; 44-70) — "Harvey Girls" (M-G) (m.o.). Fifth downtown fling. Tuneful $7,500. Last week, "Dick Tracy" (RKO) and "Live Wires" (Mono), okay $5,000.

Palace (RKO) (2,600; 44-70)—"Adventure" (M-G). Colossal $27,000. Holds. Last week, "Spiral Staircase" (RKO) (2d wk), strong $14,000.

Shubert (RKO) (2,100; 44-70)—"Spiral Staircase" (RKO). Third round on front line. Solid $6,000. Last week, "Because of Him" (U) (2d run), and "Gaslight" (M-G) (reissue), $4,000.

AND THAT BOTTLE OF RUM?

Hollywood, Feb. 26.

Yo-ho-ho, sunken treasure in the offing, and all that sort of thing. Metro has discovered a scuttled Spanish galleon off the coast of Cuba and will turn its gold, if any, into celluloid.

Picture will be made as a short by Pete Smith under the title, "The Mystery of the Santa Rosa." Wreck was discovered by Irwin A. Williamson, explorer, who will function as technical advisor.

Monroe Ups 'Blithe' to Sock 58G, Chi; 'Doll'-Vaude 60G, 'Walk in Sun' Hot 20G, 'Spellbound' Huge 55G, 'Spiral' Tall 24G

Chicago, Feb. 26.

Washington's Birthday, with upped holiday scale, will help over-all total this session. Biggest surprise is "Blithe Spirit," at the Oriental, with colossal $58,000 with Vaughn Monroe's band naturally giving it a terrific boost.

Loop's other big-seater, Chicago, with "Doll Face" and vaude, also cashed in on holiday biz with giant $60,000. "Spellbound," at the State-Lake, is doing smash $55,000.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"Lost Weekend" (Par) (5th wk). Bangup $27,000. Last week, $31,000.

Chicago (B&K) (3,900; 55-95)—"Doll Face" (20th) with stage show headed by Jack Durant. Rousing $60,000. Last week, "Masquerade in Mexico" and Skip Farrell heading stage show, only $44,000.

Garrick (B&K) (900; 55-95)—"Walk in Sun" (20th). Torrid $20,000. Last week, "Three Strangers" (WB) (3d wk), okay $12,000.

Grand (RKO) (1,150; 55-95)—"Black Market Babies" (Mono) and "Swing Parade of 1946" (Mono) (2d wk). Fair $10,000. Last week, $14,000.

Oriental (Essaness) (3,240; 55-95)—"Blithe Spirit" (UA) plus Vaughn Monroe orch. Colossal $58,000. Last week, "Breakfast in Hollywood" (UA) with Ina Ray Hutton orch (3d wk), tidy $45,000.

Palace (RKO) (2,500; 55-95)—"Spiral Staircase" (RKO) and "Riverboat Rhythm" (RKO). Plump $24,000 or over. Last week, "Because of Him" (U) and "Strange Confession" (U), $21,000.

Roosevelt (B&K) (1,500; 55-95)—"Fallen Angel" (20th) (2d wk). Socko $25,000. Last week, tall $28,000.

State-Lake (B&K) (2,700; 55-95)—"Spellbound" (UA). Fabulous $55,000. Last week, "Leave to Heaven" (20th), firm $23,000.

United Artists (B&K) (1,700; 55-95)—"Harvey Girls" (M-G) (5th wk). Smart $21,000. Last week, $25,000.

Woods (Essaness) (1,200; 55-95)—"Bells of St. Mary's" (RKO) (9th wk). Great $29,000. Last week, $31,000.

Mpls. Bullish; 'Heaven' Record $26,000, 'Spiral' Sock 16G, 'Frontier' 6G

Minneapolis, Feb. 26.

Washington birthday holiday pushed loop up into boom proportions, with "Leave Her to Heaven" and "Spiral Staircase," playing an important part in the big parade. Former may give Radio City a new record week. "Staircase" also is big at smaller Orpheum. Holdovers still going strong are also ace high.

Estimates for This Week

Astor (Par) (900; 25-35)—"Notorious Lone Wolf" (Col) and "Flying Serpent" (PRC). Opened today. Last week, "Call Blackie" (Col) and "Girl on Spot" (U). Good $2,300 in 5 days.

Century (Par) (1,600; 40-60 — "Spellbound" (UA) (m.o.). Here after three big weeks at Radio City. Good $5,000. Last week, "Getting Gertie's Garter" (UA) (2d wk), nice $5,500.

Gopher (Par) (1,000; 44)—"Tom Sawyer" (UA) (reissue). Sold in big way. Trim $4,000. Last week, "Julia Ross" (Col), $3,500.

Lyric (Par) (1,100; 40-60) — "Getting Gertie's Garter" (UA) (m.o.). Third downtown stop. Satisfactory $4,000. Last week, "Pardon My Past" (Col) (3d wk), okay $4,500.

Orpheum (RKO) (2,800; 44-60)—"Spiral Staircase" (RKO). Great $16,000 in prospect. Last week, "Love of Ours" (U), good $10,000.

Radio City (Par) (4,000; 44-60)—"Leave to Heaven" (20th). House opened 9:45 a.m. daily for four days, instead of noon, to help handle week-end throngs. Immense $26,000. Last week, "Spellbound" (UA), oke $9,000 after tremendous $26,000 and $18,000 first and second weeks.

RKO-Pan (RKO) (1,600; 44-60)—"Frontier Girl" (U). Modest $6,000. Last week, "Bells of St. Mary's" (RKO) (8th wk), finished at strong $6,500, giving it colossal $100,000 for downtown stay, a local record by big margin.

State (Par) (2,300; 44-60) — "Lost Weekend" (Par) (2d wk). Still fine $13,000 after huge $22,000 initial canto.

Uptown (Par) (1,100; 49-50)—"My Reputation" (WB). First nabe showing. Fast $4,500. Last week, "San Antonio" (WB), $4,000.

World (Par-Steffes) (350; 44-80)—"Love of Ours" (U) (m.o.). Looks good $3,000. Last week, "Arrowsmith" (FC) (reissue) (2d wk), okay $2,900.

'RAID'-VAUDE $25,000, TOP D.C. COIN-GETTER

Washington, Feb. 26.

Holiday biz is helping to start current session off to rousing start. Three theatres will do great.

Estimates for This Week

Capitol (Loew) (3,434; 44-72) — "Col. Effingham's Raid" (20th) with vaude headed by John Boles. Stage layout boosting this to nice $25,000. Last week, "Up Goes Maisie" (M-G) with vaude about same.

Columbia (Loew) (1,234; 44-72)—"Leave to Heaven" (20th). Holiday prices boosting to big $12,000. Last week, "Harvey Girls" (M-G), $8,000.

Earle (WB) (2,240; 30-90)—"Three Strangers" (WB). Okay $21,000. Last week, "My Reputation" (WB) (2d wk), fine $17,700.

Keith's (RKO) (1,800; 44-72)—"Because of him" (U). Strong $18,500 and will hold. Last week, "Scarlet Street" (U) (2d wk), sock $15,500.

Metropolitan (WB) (1,800; 44-72)—"No Time for Comedy" (WB) (reissue). Solid $12,500. Last week, "Cornered" (RKO), about same.

Palace (Loew) (2,778; 44-72) — "Spellbound" (UA) (3d wk). Sturdy $24,000. Last week, frisk $25,000.

'Garter'-Herman, Wow $58,000, Det.

Detroit, Feb. 26.

Theatres are doing much better this week. Woody Herman's band is boosting the Michigan's "Getting Gertie's Garter" to a sock week. Ina Ray Hutton is pushing "Enchanted Forest" to a big session at the Downtown.

Estimates for This Week

Michigan (United Detroit) (4,034; 60-85)—"Getting Gertie's Garter" (UA) with Woody Herman orch, Jerry Lester on stage. Sock $58,000. Last week, "Spiral Staircase" (RKO) and "Sing Home" (RKO), (2d wk), bright $25,000.

Fox (Fox Michigan) (5,049; 60-85)—"Scarlet Street" (U) (2d wk). Holding up well at $35,000 after big $39,000 last week.

United Artists (United Detroit) (1,841; 60-85)—"Lost Weekend" (Par) and "People Are Funny" (Par) (6th wk). Down to potent $14,000, after strong $17,000 last week.

Adams (Balaban) (2,863; 60-85)—"Doll Face" (20th) (2d wk) and "One Way to Die" (20th). Sturdy $14,000 on fourth downtown week after $18,000 last week for "Doll" alone.

Palms-State (UD) (3,186; 60-85)—"Breakfast in Hollywood" (UA) and "Paris Underground" (UA) (2d wk). Fine $16,000 after fancy $20,000 last stanza.

Downtown (Balaban) (2,863; 60-85)—"Enchanted Forest" (PRC) with Ina Ray Hutton orch, others on stage. Loud $24,000. Last week, "Along Navajo Trail" (Mono) with Frankie "Sugarchile" Robinson, others on stage, hefty $28,000.

Broadway-Capitol (United Detroit) (3,000; 60-85)—"Spiral Staircase" (RKO) (m.o.) and "Whistle Stop" (UA) (2d wk). Strong $16,000. Last week, "Whistle Stop" (UA) and "San Antonio" (WB) (2d wk) (m.o.), big $13,000.

Madison (United Detroit) (1,358; 60-85)—"Blood on Sun" (UA) and "Wouldn't Say Yes" (Col). Fine $14,000. Last week, "Corn Is Green" (WB) and "G. I. Joe" (UA), only $5,700.

'Angel' $10,000, Mont'l; 'Pinocchio' Socko 8½G

Montreal, Feb. 26.

Biz is picking up locally. "Kiss and Tell" looks okay on second week at Palace. "Johnny Angel" is so-so at Capitol.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"Kiss and Tell" (Col) (2d wk). Fairish $10,000 after boff $15,500 opener.

Capitol (CT) (2,700; 35-62)—"Johnny Angel" (RKO). Modest $10,000. Last week, "Lady on Train" (U), $11,000.

Loew's (CT) (2,800; 35-67)—"Wonder Man" (RKO) (3d wk). Down to $10,000 after rousing $14,200 second session.

Princess (CT) (2,300; 35-53)—"Pinocchio" (RKO) (reissue) and "Danny Boy" (PRC). Sock $8,500. Last week, "Getting Gertie's Garter" (UA) and "Rockin' in Rockies" (Col), okay $7,400.

Imperial (CT) (1,850; 25-45)—"Daltons Ride Again" (U) (reissue) and "Pursuit to Algiers" (U) (2d wk). Nice $4,700 after solid $5,500 initiaier.

'Heaven' Giant $15,000, Omaha; 'Whistle' 11G

Omaha, Feb. 26.

"Leave Her to Heaven," at Paramount, looks winner this week, with smash session on tap.

Estimates for This Week

Paramount (Tristates) (3,000; 16-60)—"Leave to Heaven" (20th). Terrific $15,000, and set to hold over. Last week, "Scarlet Street" (U), good $10,000.

Brandeis (RKO) (1,500; 16-60)—"Tars and Spars" (Col) and "Allotment Wives" (Mono). Nice $7,500. Last week, "My Reputation" (WB) and "Life With Blondie" (Col) (2d wk), fancy $6,300.

Omaha (Tristates) (2,000; 16-60)—"Scarlet Street" (U) (m.o.). Good $10,000. Last week, "Harvey Girls" (20th) (m.o.) and "Out of Depths" (Col) (1st run), good $11,000.

Orpheum (Tristates) (3,000; 16-60)—"Whistle Stop" (UA) and "Meet Me on Broadway" (Col). Neat $11,000. Last week, "Daltons Ride Again" (U) and "Tokyo Rose" (Par), strong $12,500.

State (Goldberg) (865; 15-50)—"San Antonio" (WB) and "Hidden Eye" (M-G). Nice $3,200 or near. Last week, "Stork Club" (par) and "People Are Funny" (Par), $3,800.

'Spiral'-Vaude Lush 21G, Balto

Baltimore, Feb. 26.

Biz is steady here with "The Harvey Girls," at Loew's Century, and "Spiral Staircase" at combo Hippodrome, leading the field by substantial margins. "Three Strangers" at the Stanley, also shapes up well.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Harvey Girls" (M-G). Topflight at robust $24,000. Last week, "Doll Face" (20th), mild $13,300.

Hippodrome (Rappaport) (2,240; 25-65)—"Spiral Staircase" (RKO) plus vaude. Strong $21,000. Last week, "Tars and Spars" (Col) and vaude, only $14,800.

Keith's (Schanberger) (2,460; 20-60)—"Little Giant" (U). Opening tomorrow (Wed.) after a week of "Col. Effingham's Raid" (20th) to uneventful $10,300.

Mayfair (Hicks) (980; 25-55)—"Hit the Hay" (Col). Average $4,000. Last week, "Shock" (20th), $3,600.

New (Mechanic) (1,800; 20-60)—"Leave to Heaven" (20th) (3d wk). Starts third week tonight (Tues.) after fine second round at $17,200.

Stanley (WB) (3,280; 26-65)—"Three Strangers" (WB). All right $15,000 or near. Last week, "Lost Weekend" (Par) (2d wk), steady at $13,300.

Valencia (Loew's-UA) (1,840; 20-60)—"Doll Face" (20th) (m.o.). Mild $4,000. Last week, "Spellbound" (UA), fourth week downtown, fine $6,200.

Calloway Boosts 'Chan' To Smash 18G, L'ville; 'Harvey Girls' Big 27½G

Louisville, Feb. 26.

Big noise currently is "Harvey Girls" at Loew's State, where a terrific week is in prospect. Cab Calloway is boosting "Charlie Chan Shanghai Cobra" to big session at the National.

Estimates for This Week

Brown (4th Ave.-Loew's) (1,000; 40-60)—"Sailor Takes Wife" (M-G) and "Call Boston Blackie" (Col) (m.o.). Fine $5,500. Last week, "Pardon My Past" (Col) and "Snafu" (Col) (m.o.), medium $3,500.

Kentucky (Switow) (1,200; 30-40)—"What Next, Corp. Hargrove?" (M-G) and "Then None" (20th). Oke $1,800. Last week, "Fallen Angel" (20th) and "Love of Ours" (U), $1,700.

Loew's State (Loew's) (3,300; 40-60)—"Harvey Girls" (M-G) and "Life With Blondie" (Col). Terrif $27,500. Last week, "Sailor Takes Wife" (M-G) and "Call Boston Blackie" (Col), fine $16,000.

Mary Anderson (People's) (1,000; 40-60)—"My Reputation" (WB) (2d wk). Still hefty at $6,000. Last week, sock $12,000 in 9 days.

National (Standard) (2,400; 50-75)—"Charlie Chan Shanghai" (Mono) and Cab Calloway orch on stage. Calloway is the draw. Looks smash $18,000. Last week, "Northwest Trail" (Indie) and Renfro Valley Folks on stage, nice $9,000.

Rialto (Fourth Avenue) (3,406; 40-60)—"Bells of St. Mary's" (RKO) (3d wk). Something new to have a film stay for three weeks here. Still strong at $12,000. Last week, big $19,000.

Strand (Fourth Avenue) (3,400; 40-60)—"Masquerade in Mexico" (Par) and "Tokyo Rose" (Par). Virile $6,000. Last week, "Col. Effingham's Raid" (20th) and "Behind Green Lights" (20th), $4,000.

N.Y. Holiday Week Big; 'Forever' 55G, 'Strangers'-Stage Wow 70G; 'Angel,' Miranda 100G, 'Adventure' 138G, 3d

Broadway film stands were given a heavy lift over the three-day Washington's Birthday weekend (22-23-24) and Monday (25) was also substantial, while fears ended yesterday (Tues.) that the gains made on the current week might be more than dissipated by the threat of a transit strike. Yesterday afternoon (Tues.), with the deadline on a settlement at midnight, the strike was called off. Picture houses, however, were prepared to continue normal operations in case of a walkout.

Past week marked the arrival of three new shows. At the Strand, where "Three Strangers" and the Art Mooney band plus Jack Carson and Arthur Treacher constitute the bill, the going has been very brisk since Friday's (22) opening. House should hit a super $70,000 or close. Winter Garden last week veered from English-mades, bringing in "Tomorrow Is Forever." Picture teed off smartly and on initial seven days ending tonight (Wed.) looks a very strong $55,000 or over, best by far since Garden turned to pictures last fall. Rialto is on its first frame with "House of Horrors" and doing well at $10,000 or near.

Among films on extended run is "Adventure," at the Music Hall. With aid of Washington's Birthday trade, it will jump to terrific $138,000 currently on the third week. Roxy also picked up pace over the holiday with "Fallen Angel" and Carmen Miranda, third round through last night (Tues.) having been close to $100,000, socko. Paramount rounded out its third smash week last night (Tues.) at $104,000 with "Susie Slagle's" and Danny Kaye plus Bob Chester orch in person. House today (Wed.) brings in "Road to Utopia," Benny Goodman's band and Pat Henning.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40)—"Spellbound" (UA) (15th wk). On way currently to about $37,000, very good, and holds. Last week was same.

Capitol (Loew's) (4,820; 60-$1.10)—"Harvey Girls" (M-G) and Glenn Miller orch (5th wk). On blowoff up to strong $75,000, beating fourth frame's $73,500. "Sailor Takes Wife" (M-G), Sammy Kaye orch and Marie McDonald open tomorrow (Thurs.).

Criterion (Loew's) (1,700; 60-$1.25)—"Scarlet Street" (U) (2d wk). Holding up stoutly, on holdover appearing around $34,000, while first seven days finished at socko $46,000, highest here for any non-holiday week. Holds further.

Globe (Brandt) (1,416; 70-$1.50)—"Tarzan and Leopard Woman" (RKO) (3d wk). Goes out at fair enough $15,000, while last week was good $20,000. "Abilene Town" (UA) opens Saturday (2).

Gotham (Brandt) (900; 60-$1.20)—"Getting Gertie's Garter" (UA) (4th wk). Departs with probable $9,000, good. Last week struck $10,500. "Journey Together" (English Films) comes in Saturday (2).

Hollywood (WB) (1,499; 80-$1.10)—"Saratoga Trunk" (WB) (15th wk). Quickened pace substantially on 14th week through last night (Tues.) to get fine $33,000. The 13th hit $25,500, good profit.

Palace (RKO) (1,700; 60-$1.20)—"Spiral Staircase" (RKO) (4th wk). Pulling heavily, third week having wound up last night (Tues.) at $40,000, same as the second.

Paramount (Par) (3,664; 70-$1.20)—"Road to Utopia" (Par), with Benny Goodman orch and Pat Henning on stage, opens here today (Wed.), following three terrif weeks with "Susie Slagle's" (Par), Danny Kaye and Bob Chester orch. Windup was a wow $104,000, beating second round's $100,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.20)—"Adventure" (M-G) and stageshow (3d wk). Big holiday weekend sending take this week to monumental $138,000, topping second's $132,000. Remains further.

Rialto (Mayer) (594; 35-85)—"House of Horrors" (U). Doing very well at $10,000 or near. Holds. Last week, "Behind Green Lights" (20th), oke $7,800.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Lost Weekend" (Par) (13th wk). Still turning a fine profit, this week looking $40,000 or close, while 12th round was excellent $47,000.

Roxy (20th) (5,886; 65-$1.10)—"Fallen Angel" (20th) and Carmen Miranda in person (4th-final wk). Bounced up to nearly $100,000, socko, on third week ended last night (Tues.) and goes one more. Last stanza (2d) hit $95,000.

State (Loew's) (3,450; 43-$1.10)—"Tars and Spars" (Col) (1st run), with Jackie Coogan on stage (2d-final wk). Will wind up with swank $35,000 after initial frame's $34,500.

Strand (WB) (2,756; 75-$1.20)—"Three Strangers" (WB), with Art Mooney orch, Jack Carson and Arthur Treacher in person. Teed off powerfully Friday (22) and on first week looks to hit $70,000 or close, particularly strong, and holds. Last week, fourth for "My Reputation" (WB) and Orrin Tucker orch, Peter Lind Hayes, on lighter side at $35,000.

Victoria (Maurer) (720; 70-$1.20)—"Walk in Sun" (20th) (7th wk). Given a lift over the holiday, on way to nice $16,000 or better, while last week was $15,000. Holds one more week with "Rebecca" (UA) (reissue) opening March 8.

Winter Garden (UA) (1,312; 60-$1.50) — "Tomorrow Is Forever" (RKO). Though some notices were not good, this one is drawing very heavily and should wind up the first week tonight (Wed.) at $55,000 or over, best by far house has done since turning to pictures last fall with English-mades. Holds over. Concluding eight days on eighth week with "Seventh Veil" (U), in ahead, was mildish $11,000.

'Adventure' Huge 48G Tops Philly

Philadelphia, Feb. 26.

"Bells of St. Mary's" continues to play sweet music at the Mastbaum, but the big news currently is terrific opening of "Adventure." Husky Washington's Birthday biz is helping to boost trade at most spots.

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Spellbound" (UA) (4th wk). Even better than last week at smash $24,000. Last week, bangup $23,000.

Arcadia (Sablosky) (700; 40-85)—"My Reputation" (WB) (2d run). Oke $6,500. Last week, "San Antonio" (WB). So-so $4,700 second week of second run.

Boyd (WB) (2,560; 40-85)—"Love of Ours" (U) (2d week). Falling to $16,500. Last week, fine $23,500.

Earle (WB) (2,760; 50-95)—"Went to Races" (M-G) with Buddy Rich orch and Kitty Kallen on stage. Nice $23,500. Last week, "Way to Love" and Frankie Carle orch, fair $22,000.

Fox (WB) (2,250; 40-85)—"Doll Face" (20th). Sweet $33,000. Last week, "Leave to Heaven" (20th) (6th wk), neat $17,000.

Karlton (Goldman) (1,000; 40-85)—"Lost Weekend" (Par) (2d run). Solid $12,000. Last week, "Vacation from Marriage" (M-G), so-so $7,500.

Keith's (Goldman) (2,200; 40-85)—"Jesse James" (20th) and "Return Jesse James" (20th) (reissues) (2d wk). Fair $6,000. Last week, great $10,000.

Mastbaum (WB) (4,692; 40-85)—"Bells of St. Mary's" (RKO) (2d wk). Socko $49,000. Opener was super $55,000.

Stanley (WB) (2,750; 40-85)—"Adventure" (M-G). Got going-over from crix but looks terrific $43,000 plus $5,000 for Sabbath showing at Earle. Last week, "Harvey Girls" (M-G), okay $18,500 third sesh.

Stanton (WB) (1,475; 40-85)—"Up Goes Maisie" (M-G). Fair $11,000. Last week, "Frontier Girl" (U) (2d wk), trim $11,500.

'Harvey Girls' Wow 22½G, Tops in K. C.; 'Dakota' 14G, 'Forever' Big 15G

Kansas City, Feb. 26.

"The Harvey Girls," soloing at the Midland, is leading the town with smash session. "Tomorrow Is Forever," at the Orpheum, looks next best. "Dakota" also shapes as strong at the Esquire, Uptown, and Fairway.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60) — "Dakota" (Rep). Lusty $14,000. Last week, "Walk in Sun" (20th), $14,500.

Midland (Loew's) (3,500; 45-65)—"Harvey Girls" (M-G). Wham $22,500. Last week, "Pardon My Past" (Col) and "Snafu" (Col), stout $16,500, over hopes.

Newman (Paramount) (1,900; 46-65)—"Lost Weekend" (Par) (2d wk). Holding well at potent $14,000 after sock $19,000 opening round.

Orpheum (RKO) (1,500; 46-65)—"Tomorrow Is Forever" (RKO). Excellent $15,000. Last week, "Three Strangers" (WB) and "Danger Signal" (WB), fairish $10,700.

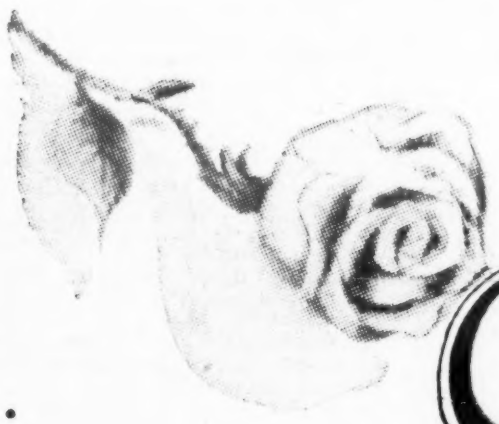
Tower (Fox-Joffee) (2,100; 39-60)—"Navajo Trail" (Rep) and "Prison Ship" (Col) with vaude. Average $10,500. Last week, "Behind City Lights" (Rep) and "Life With Blondie" (Col) plus stage revue, ditto.

The Roxy, New York, Proudly Claims The Honor Of Its World Premiere ...March 6th!

MAUREEN O'HARA

JOHN PAYNE

WILLIAM BENDIX



Sentimental Journey

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KURT KREUGER · TRUDY MARSHALL · RUTH NELSON
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Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt
Based on a Story by Nella Gardner White

A distinguished and unusual love story certain of unrivaled boxoffice results!

20th CENTURY-FOX

NEW PREFERREDS AS COIN-RAISER

Major Companies Planning Return Of 1-a-Year National Sales Parleys

Major companies are planning to swing back to the one-a-year national sales conventions, hotel and transportation facilities permitting. Regional huddles, a war-born prop contrived by film toppers when a Government ukase banned national meets, will fade with a return to normalcy. Survey indicates that all companies are anxious to return to the convention habit and that most are now inquiring into the feasibility of the move this year.

For effective drumbeating, regionals have proven satisfactory, sales officials say. The smaller groups, with their more informal atmosphere, made for less hoopla and more direction in discussions. The chief stumbling block, and the one that will eliminate the practice as a post-duration feature, is the time-drain on officials which a minimum of four regionals exacts. As one biggie puts it, "there's no sense to spending 30 days in regionals when we can do the same thing in a week with one convention." Moreover, the business of cross-country trekking to a half-dozen spots hasn't proven popular.

Many Favor L. A. This Year

While convention sites must depend, in the main, on hotel facilities, a number of the companies are favoring Los Angeles for meets this year. The studio locale shapes up strongly because the sales toppers want to get across the idea of a post-war boom in production and a promise of plenty of hot pix to sell. Salesmen, after a four-year drought, are looking forward to the heigh-de-ho that goes with a junket to L. A. In this regard, William F. Rodgers, sales chief of Metro, at recent regionals in New York told his men that an L. A. meet for next January was in the wind if hotel space eased.

As it stands now the hotel hurdle is the chief deterrent to the switch. Convention attendance varies from about 250 for Columbia to 600 at Metro. Inquiries to the larger hotels on the Coast have brought the discouraging response that nothing so ambitious in the way of facilities will be available for many months to come. Should the pinch continue in L. A., officials indicate they will turn to other large cities, very likely New York or Chicago. However, there is no assurance that the deal can be swung alternatively in either of these sites.

A lesser block, but still a headache, is transportation. Production of badly needed rolling stock has been held up by the steel strike, only recently settled, and railroad facilities are at an all-time low.

M-G Gets 500 Contracts On 'Last Chance' in N.Y.

Out of a total of 730 possibilities in the New York-New Jersey area serviced by its New York exchange, Metro has closed contracts with over 500 houses for its Swiss-made "Last Chance." These deals have been made despite the fact that the picture has not as yet been placed in a block. It's a candidate for the next group.

Meantime "Last Chance" has played the Loew Metropolitan New York circuit with "Guest Wife" (UA) billed over it. Combo did exceptionally well.

Cooper-Par Suits Set For October Trial

Suits and countersuits between Paramount and Joseph M. Cooper over theatre holdings in Colorado, Oklahoma and Nebraska, are scheduled for trial in New York federal court during the October term.

Federal Judge John C. Knox in N. Y. last week, on the motion by Cooper, restored the three actions to the trial calendar.

'DUMBO' REISSUES TEST

Current playdate of "Dumbo" at the Republic, N. Y. is in the nature of a test run to size up the potentialities of reissue of Walt Disney's Technicolor comedy feature.

Schrum's Indie Oaters

Hollywood, Feb. 26.

New indie production unit, Westenair Pictures, headed by Cal Schrum, western bandleader, will make eight oaters, starting with "Sing, Cowboy, Sing," currently in production.

Second, still untitled, will go before the lenses in March.

22,000 Warrants Issued to Top Execs At U for Stock Buys

Disclosures that 22,000 warrants to buy common stock at $10 per share (currently selling at about $42) were issued in the past fiscal year to top company executives highlights the proxy statement mailed Universal stockholders last week. Statement precedes annual meeting, March 13, in Wilmington, Del. Meeting is primarily to elect 14 directors to the corporation.

Warrants, good until 1956, were issued pursuant to contracts dated March 4, 1941, between the company and six executives. J. Cheever Cowdin and Nate Blumberg received 5,000 warrants each, while 3,000 went to C. D. Prutzman, Cliff Work, William A. Scully and Joseph H. Seidelman. Proxy statement also shows that 5,000 warrants issued to Work were sold for $116,496 between Oct. 8 and Nov. 2, 1945. Also that Scully sold 5,700 warrants in January and February last year for approximately $68,700.

Three Exercised Warrants

It is also revealed that Daniel M. Sheaffer, Paul G. Brown and Ottavio Prochet, directors, exercised warrants for the purchase of varying amounts of stock in 1945. Largest buyer was Brown, who exercised warrants for purchase of 8,672 shares of common. The April 10, 1945 quotation for the common of $23 and $22.87½ per share is quoted, since his actual purchase was on that date.

The common, now on the N. Y. Stock Exchange, recently has ranged between $40.50 and $49.87½, former being quoted at the low of the stock market decline last Wednesday (20).

Proxy statement does not show that the warrants issued Cowdin, Blumberg, Work, Prutzman, Scully and Seidelman were exercised so that they could have obtained common shares. Universal's statement says that the issuance of the warrant is not regarded as remuneration for services, since contracts provide that the company's best interests would be served as a result of their issuance and that this would act as an incentive to them to make the company's stock more valuable.

To Pick 14 Directors

Blumberg, Brown, Prochet, Cowdin, D. C. Collins, Preston Davie, William J. German, John J. O'Connor, Prutzman, J. Arthur Rank, Budd Rogers, Sheaffer, W. H. Taylor, Jr., and Work have been nominated for election to the directorate by the management.

Proxy statement reveals that Blumberg and Cowdin received $234,624 apiece during Universal's past fiscal year and that Work was the next highest paid executive, receiving $163,343. Other high-salaried officials listed include Scully, $150,093; Prutzman and Seidelman, $134,193 each; John J. O'Connor, $58,589, and Martin Murphy, made a veepee last Nov. 3, $58,567.

Heavy Rewrite Job Done For Gable's 'Baldwin'

Hollywood, Feb. 26.

One of the heaviest rewrites in town is the biography of Lucky Baldwin, designed as a starrer for Clark Gable, who nixed it after much mangling of the original script.

Understood a second battery of writers is on the job, meaning a flock of coin for literature before the filming starts, if and when Gable likes it.

LONG-TERMERS IN PLACE OF LOANS

With Universal and Columbia already issuing new low-interest preferred stocks, trend in the film industry is towards such issues instead of usual bank loans and bonds, according to Wall Street. Desire to cash in on current low-interest rates, of course, is prompting film companies to set up such low-divvy preferreds, but fundamentally the swing towards these issues is predicated on the long-term aspects. Preferred stocks also eliminate the headache of having to worry about any early redemption date, as with many bond issues.

Columbia recently supplanted its old preferred with a new preferred issue. Universal is employing its new preferred as a means of raising money for expansion in the world market, rather than borrowing from banks or via a new bond issue.

Loew's and Paramount both called in all preferreds in the last few years, as has Warner Bros. Par and Loew's are understood setting up preference issues for any new financing they may require on production or for expansion overseas.

Twentieth-Fox is about to call in its old convertible preferred, leaving only the new preferred outstanding.

20th-Fox Wins 'Alex' Appeal

St. Louis, Feb. 26.

Twentieth-Fox was returned the victor yesterday (Monday) when the U. S. circuit court of appeals here, in a split decision, ruled that the company was not guilty of plagiarism in making "Alexander's Ragtime Band," and that it was not based on the unpublished novel of a former St. Louis writer, Mrs. E. Marie Cooper Dieckhaus, now residing in Casper, Wyo.

The majority decision, 2 to 1, held that there was no evidence that the film company had access to Mrs. Dieckhaus' novel, "Love Girl," and reversed the decision of U. S. District Judge George H. Moore who, in an opinion handed down in March, 1944, would have permitted Mrs. Dieckhaus to collect $1,000,000 of the film's estimated $5,000,000 profit. The majority opinion was written by Judge Joseph W. Woodrough and was concurred in by Judge John B. Sanborn. It held that it is possible for two persons to originate similar ideas and that each is entitled to a copyright of his own composition. They also opined that there was no cause for action unless the defendant had access to the plaintiff's work and copied therefrom prior to the exhibition of the

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READE WINS STEP IN STORRS ACTION

Summary judgment for dismissal of a complaint against Richard M. Huber and other trustees of the estate of Frank V. Storrs, in connection with a civil action brought by Walter Reade, was denied the trustees by Supreme Court Justice Bernard L. Shientag, Monday (25) in New York. Reade, Jersey circuit operator, seeks to collect $250,000 damages for failure of the trustees to turn over one lease under a nine-lease option agreement entered into in 1936 for ten years. The lease in question involves the Englewood theatre, Englewood, New Jersey.

Previously, Reade had sought summary judgment, but Supreme Court Justice Bernard Botein ruled that Reade's cause of action upon the facts presented raised triable issues. The trustees, in asking for dismissal, charge that Reade had consented and participated in the conveyance of the lease on the Englewood theatre to the Skouras Theatres Corp., in 1943, after Reade had failed to exercise his option.

Other trustee defendants are, Alan Wolfe, Frank S. Hirst and the Chase National Bank of New York.

U Announces 'Scarlet' Court Fight In Atlanta Ads; Strong Biz Elsewhere

Atlanta, Feb. 26.

Universal is carrying its fight against the censorship ban on "Scarlet Street," here to the public. In a full-page ad Sunday (24) in the Atlanta Constitution and a smaller one in the Atlanta Journal, U blasted the city ban as "wholly unwarranted and improperly ordered" and announced its intention to seek an upset by an immediate appeal to the Georgia courts.

Ad pressed the point that the ruling itself had added sensationalism to the film and continued: "We believe that 'Scarlet Street' is an artistic picture worthy of any screen in the City of Atlanta. We submit that the promiscuous comments and opinions expressed by persons who have not seen the picture are presumptuous. Without viewing the picture it cannot be judged. Actually, the basic question is whether the people of Atlanta are entitled to see this picture and to form their own conclusions in regard to the quality of 'Scarlet Street'."

("Scarlet Street" during the past few weeks has again demonstrated that censorship invariably kisses the hand it's out to bite. While banned in Atlanta, pic has the turnstiles spinning throughout the country as patrons rush the b.o. to learn what all the shouting is about. This despite generally cold or tepid newspaper reviews. Told initially that "Scarlet" was immoral, customer stampede at Loew's Criterion, N. Y., broke the house record last week by 200 admissions, after the film opened with minor scissorings by New York State censors.

Leader in Many Spots

Elsewhere through the country, the morality hue-and-cry fattened what otherwise might have been average grosses during past few weeks. In Detroit, pic did a terrific $39,000 to lead the field of newcomers. In Washington, D. C., it also led with $22,000. Other b.o. scores were: Omaha, good $10,500; Buffalo, smash $18,000; Seattle, strong $5,700; Indianapolis, excellent $6,000; Cleveland, big $11,500, and Kansas City, good $8,000.)

Thumbs down on the film first came from censor Christine Smith on the grounds that it was "licentious, immoral and contrary to good order." An appeal by U from the ruling was lost when the board deadlocked four-to-four and the Atlanta city attorney held that the tie sustained the ban. Walter Wanger, producer of "Scarlet," planed to Atlanta and fruitlessly pleaded for a reversal prior to the board vote.

U Sets Up Okay List

U in its newspaper plea, set forth a list of southern cities in which the pic passed censorship requirements and then queried: "Why can the cities in the south, west, east and north see 'Scarlet Street' and Atlanta cannot have this privilege?" Proceeding from the question, the ad outlines the steps preceding the rejection, then winds up: "The entire incident is unfair to the producers of the motion picture, its distributor and to the citizens of Atlanta. We regret that our only recourse is to present the facts to the courts of the State of Georgia. This we propose to do promptly."

Milwaukee's Complete Ban

Milwaukee, Feb. 26.

Walter Wanger's "Scarlet Street" hit a censorship snag here when the city censorship board decreed that the pic could not be shown within the city limits. Blanket ban outlawed "Scarlet" in its entirety, giving no leeway to elections which might water it down.

Ban will be reconsidered during the week by the board after Universal, film distributor, requested a rehearing of the ruling.

He Doesn't Like Nazis

Pittsburgh, Feb. 26.

Down in Bradshaw, West Va., a returned marine veteran was watching "Tomorrow the World" at the local theatre and became quite excited at the Nazi mischief being displayed by Skippy Homeier. He leaped to the stage, unsheathed his old Jap hunting knife and slashed the screen from edge to edge.

Next day, somewhat chastened by a night in jail, he agreed to pay for a new screen. The theatre owner, Absolon Buzlea, said he wouldn't press charges.

Memphis Press Peppers Censors With Ridicule On Banning of 'Outlaw'

Memphis, Feb. 26.

Local press is having a field day with the city censors over banning of "The Outlaw" for excess gunplay.

The Commercial Appeal, in particular, has taken Chairman Lloyd T. Binford and the municipal snoopers over the coals, with cartoons, columns, running news stories and editorial comment.

One editorial, citing recent Supreme Court decision on Esquire case, called whole procedure illegal and demanded an end to board's activities. Same page carried a cartoon with Jane Russell's shapely figure looming large in foreground and the caption "What shootin', Mr. Binford?"

Paper had Associated Press query Miss Russell for her reaction and she replied that the banning of "The Outlaw" because of "too much shootin'" was "certainly a new approach."

Situation grew even more ludicrous when Loew's State, which had skedded "The Outlaw" for opening Thursday (21) before the sudden Binford crackdown, shoved in "Abilene Town" instead, and papers went to town on substitution of one shoot-em up for another. Commercial Appeal ran a picture of woman character actor in "Abilene Town" with a shotgun, pointing out that even the women take up firearms in this film, which had board's okay.

Mugg Wades In Too

Harry Martin, sheet's amusements editor and VARIETY mugg, did a facetious column one day expressing gratitude to Binford for not having to wade down the State's blood-filled aisles to see "The Outlaw" and sympathizing with people in towns in adjoining territory who have no such protection. Next day, discovering that "Roger Touhy, Gangster" was on a double-feature bill at the Princess, Main Street grind house, Martin went into mock horrors over such remissness by the censors that had protected him from "Dillinger."

Result: Binford ordered "Touhy" off the screen until board could see it yesterday (25) although picture played Loew's State July 21, 1944 for a week and has shown at every neighborhood house in town. Board

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Lamb Making Animated Musical Cartoon Shorts

Series of animated musical cartoon shorts is currently being produced by Herb Lamb Productions, with "Three Blind Mice" as the lead-off. Herb Lamb, company prexy, is now in New York seeking major company distribution of the cartoons.

Company has completed "Play Ball, Son," first in a series of sports-training films to be distributed to schools and colleges. It will be shown today (Wednesday) to 250 reps of educational institutes at the Waldorf-Astoria, N. Y. A group of pupils of Serra high school, San Mateo, Cal., appeared in the film under supervision of Joe Cronin, manager of Boston Red Sox.

Douglas to Co-Star With Tracy-Hepburn

Hollywood, Feb. 26.

Melvyn Douglas, recently released as a major in the Army, is returning to pictures in "Sea of Grass" at Metro.

Picture will also star Spencer Tracy and Katharine Hepburn.

HUBBA-HUBBA!
THOSE RECORDS!
A MILLION playing on radio and juke boxes . . . including the sensational "Hubba-Hubba" song!
HELD OVER—3 weeks San Francisco, Seattle! Extended runs Worcester, New Orleans, Portland, Hartford, Memphis! Tops everywhere!
she's a boxoffice
Doll Face
in a boxoffice musical from 20th Century-Fox
VIVIAN BLAINE · DENNIS O'KEEFE · PERRY COMO · CARMEN MIRANDA in DOLL FACE with Martha Stewart
Michael Dunne · Reed Hadley · Directed by LEWIS SEILER · Produced by BRYAN FOY · Screen Play by Leonard Praskins
Adaptation by Harold Buchman · From a Play by Louise Hovick · Music and Lyrics by Jimmy McHugh and Harold Adamson · Dances Staged by Kenny Williams

2 Mexican Production Unions Again Feuding, Fear Shutdown of Studios

Mexico City, Feb. 19.

Film labor trouble has flared here again and producers fear another disruption of work. Newest trouble stems from quarrel between the bosses of the National Cinematographic Industry Workers and "Cantinflas" (Mario Moreno), Jorge Negrete and Gabriel Figueroa, chiefs of the rival Production Union, organized last summer.

Announced peace several w ks ago between these unions, after a long squabble that halted production, seems to have been but only an armed truce. The National has clamped down again on a picture featuring the Production Union's bosses. The National has scared exhibitors here so much that in some provincial cities they are olding off buying "Cantinflas" films and may do likewise on those of Negrete and Figueroa, latter a Mexican Oscared cameraman.

Squabble is so bad that studio operators have placed guards at their plants. The guards are film laborites for National, and players for the Production Union, these augmenting the studio regular police.

Situation is being closely watched by the police which is ready to use cops armed with rifles and tear gas. Cops are so armed because having had considerable experience in handling local studios.

Dubbed U. S. Pix Venezuela Clicks

By D. J. LANDRY

Caracas, Venezuela, Feb. 19.

There are no double features or film theatre matinees in Venezuela. The three daily shows are at 5:15, 7:15 and 9:15 p.m., with average admission in first-run houses $1. And business is booming here. Shows usually include three minutes of old-time ad slides, trailer for the next attraction, a newsreel, and the feature. It takes slightly less than two hours.

As patrons are let out the side doors, ticket holders for the next performance are let in at the front. A gong rings loudly in front of the theatre for several minutes to herald the start of a new show.

Caracas, the capital city where money flows as freely as the oil in this country, has several fine picture houses which compare favorably with those in any other city of 500,000.

American films are in great demand in all first-runs. They are getting stiff competition from Mexican, Chilean and Argentine pictures at present. Dubbed films are popular. This week four U. S. films dubbed in Spanish are being shown, two now being in their third week. Two Latin favorites are Cantinflas, Mexican comic, and Dolores Del Rio, another Mexican star who formerly was in U. S. silents.

Exhibitors run matinees on Saturdays and Sundays, when an early start is made at 3:15 p.m. Some houses have Sunday morning matinees, showing oldies or a program of cartoons, striving to make regular patrons out of the youngsters. In the second-run houses, serials are popular in this country. This week four different serials are running in town, and some theatres were showing as many as three episodes at one sitting.

While everything is handled smoothly in first-runs, anything can happen in the other houses, and usually does. It is not unusual for the operator to stop the feature picture or a serial at a crucial spot in such theatres. Then lights are turned on and the candy butcher makes the rounds. This gives the crowd a chance to talk over what's going to happen, eat a candy bar or peanuts, and visit with his neighbor. Then the picture resumes.

NEW MEXICAN CIRCUIT

Mexico City, Feb. 19.

Cines Atlas, S. A., has been organized here to operate cinemas under a 50-year municipal franchise.

Enterprise is backed by Manuel and Ernesto Espenosa Iglesias, operators of a large cinema circuit here, and the Banco Capitalizador de Ahorros, S. A. Mexican pioneer savings bank.

French Writers Killed In War Aided on Works

Paris, Feb. 19.

A resolution has been passed extending for an extra 30 years the validity of rights of French writers killed during the war or who died in prison camps.

For these the normal 50-year period after their death will thus be changed to 80 years before falling in public domain.

FRENCH PRODS., EXHIBS SEEN FEUDING

Paris, Feb. 19.

There are signs of a widening breach between producers and exhibitors in the film industry here. First bone of contention is the ultimate divvy of accumulated 7% supertax. Originally this was meant to subsidize local picture production. Exhibitors now claim they are entitled to a portion of it, and, of course, the distribs are making a similar claim.

The second and more vital cause of the deepening gulf between the two industry groups is the screen quota. Exhibs now object to it, claiming they should be able to book product from all sources and in line with their requirements. In other words, they want freedom to be able to play the pictures that mean most at the boxoffice. On this, they run in opposition to local producers and those distributors handling only French-made films.

Dearth of new screen fare also is helping the demands of exhibitors for a freer hand, but it remains to be seen what the government will do. Scarcity of new pictures is resulting in features starting their run in several theatres on the same date and the release of reissues. For example, "Lac aux Dames," produced in 1935, recently opened at the Marbeuf.

Klarsfeld Optimistic On French Quota Outcome

Implementation of the trade treaty between U. S. and France currently is the most important project in French picture circles, according to Henri Klarsfeld, head of Paramount's organization in France, French North Africa and Belgium. He is now in New York for homeoffice confabs with George Weltner, Par International prexy. Klarsfeld was optimistic about the situation, indicating that it would merely take a better understanding between proper French officials and U. S. film representatives to bring an adjustment of the present bad quota situation. This setup has kept new American product off French screens.

Reps of American picture companies, according to Klarsfeld, realize the French film industry must live if American companies in France are to live. He said U. S. reps feel that the more good films the French producers make the better it is for the picture industry as a whole. Klarsfeld revealed that regardless of competition, a good French production will gross far more in France than even the best foreign film. Stating that below-average pictures will have no market in France in the future, he was convinced that elimination of these secondary features would help the entire industry.

During the four war years, Germans brought their pictures into France but these could not compete with French-produced features. Result was that French producers were able to sell their product with little effort. Klarsfeld pointed out that these producers naturally would like to continue indefinitely having such a favorable selling setup. He said that these producers, in their desire to preserve this privilege, lose sight of the fact that before the war (when French production hit a high standard) competition of American product did not diminish success of this strong French product.

Mex. Circus 58 Yrs. Old

Mexico City, Feb. 19.

Circo Atayde, circus operated by the five Atayde brothers, Ringlings of Mexico—currently playing to big biz here, is Latin America's most unique big top. It was founded in 1888, and has been operating ever since.

Show is just back home after 20 consecutive years playing in other Latin-American countries, during which it was seen by 12 presidents.

Brazil Pix Biz Continues Big

Brazil's picture theatre business continues about as strong as it was during the war and well above the pre-war level, according to Enrique Baez, United Artists general manager in Brazil, currently in N. Y. on his first visit since 1944. Despite this boom, there is little theatre construction because of high wages and shortage of material, he revealed.

The top film theatre admission is 30c, with no double-features used, Baez revealed. This actually means 36c., because there is an admission tax of 20%. He explained that film house admittances, incidentally, are the lowest in Latin-America.

American pictures represent 90% of the playing time, he stated. Some Mexican and Argentina films recently have played but with little success.

All Subsequent-Run Theatres in Mex. City Face Strike Over Pay

Mexico City, Feb. 19.

All 65 subsequent and second-run picture houses here face a strike. The National Cinematographic Industry Workers Union threatens a walkout unless they increase pay to the level paid by the first-run houses. There are only nine of the latter here. The smaller exhibitors have told the Federal Board of Conciliation and Arbitration, which is trying to head off the strike, that they cannot afford to pay higher wages, because revenues are lower than first-run theatres.

Union claims that while the sub-subsequent-runs charge patrons less, the volume of biz frequently is greater than that at a first-run house.

Daily pay scales of the first-run houses are: Chief of employees and projectionists, $25.50 each; treasurers, $19.50; doormen and ushers, $16.50, and watchmen, $12.75 (all Mex currency, 25c to the dollar).

PAUL NATHANSON, ILL, QUITS ODEON PREXY JOB

Paul L. Nathanson resigned Friday (22) as president and managing director of Odeon Theatres of Canada, Ltd., which he owns jointly with J. Arthur Rank. He remains as a member of the board of directors. Nathanson has been seriously ill since last August.

J. Earl Rosson, Nathanson's legal counsel, was named to replace him as prexy. Change in toppers is understood to have been effected by John Davis, Rank's second-in-command, who has been in Canada.

Current London Shows

London, Feb. 26.

"Arsenic & Old Lace," Strand.
"Blithe Spirit," Duchess.
"Cinderella," Adelphi.
"Crying Out Loud," Stoll.
"Duet for Two," Lyric.
"Fine Feathers," Wales.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Guinea Pig," Criterion.
"Happy & Glorious," Palladium.
"Hasty Heart," Aldwych.
"Worm's View," Whitehall.
"Honeymoon," York's.
"Lady Edinburgh," Playhouse.
"Windermere's Fan," Haymarket
"Merrie England," Princes.
"Night and Music," Coliseum.
"No Medals," Vaudeville.
"Perchance to Dream," Hipp.
"Private Lives," Apollo.
"See How They Run," Comedy
"Shop Sly Corner," St. Martins.
"Sleeping Beauty," Covent.
"Stage Door," Saville.
"Sweeter Lower," Ambassadors.
"Under the Counter," Phoenix.
"While Sun Shines," Globe.
"Years Between," Wyndhams.

Italian Producers Seen Back Of Delay in Getting U. S. Pix Into Italy

Rome, Feb. 12.

Italian picture stalemate on the importation of U. S. films into this country still is badly muddled and American distributors' committee here, representing all U. S. distribs, fears it will take weeks to untangle. In the meantime, new American pictures are being kept off Italy's screens, which is just what Italian producers want. Such a setup is no bargain for Italo exhibitors who claim their patrons want American product more than ever. But this is no particular worry to Italian producers who see in this stalling on admittance of Yank films a chance to re-entrench their own producing alignment.

Italian film magnates, many of whom grew rich and powerful with the help of Fascist chieftains, apparently refuse to recognize the political change that has taken place. During the four war years, the Italian film industry had the field to itself. Many films were made and profits piled up.

When the Allied armies landed in Italy, film production virtually stopped. It was not until 1945 that some new pictures were produced. One reason for this was the badly disorganized state of the industry since the largest studios at Cinecitta and Tirrenia were and still are requisitioned as refugee camps. Another factor was that many producers fled to northern Italy before the arrival of Allies in Rome. In the spring of last year production seemed ready to go again and therefore the need for new regulations became apparent.

The Italian government and Allied Commission set up a Film Board and drafted new rules for the film industry. At the first meeting of this board it became clear that Italian producers wanted few changes made in the still existing Fascist laws. But the board fixed drastic changes, most important being that all foreign field were to get free entry. It also abolished quotas compelling exhibitors to show a certain number of Italian films annually. It also gave exhibs free choice between Italian and foreign newsreels.

When the proposed changes were brought up in a bill in the Council of Ministers, lobbying was so strong that the measure was shelved several times. It finally became law last Oct. 25.

One might have expected the film producers to give up the fight after this. Instead they fought harder than ever.

First they managed to have the Italian Treasury Dept. hamper the importation of U. S. films, this being an effort to delay the actual showing of new American features until late this spring or in the summer.

Negotiations are in progress to get these pictures past the customs, and sooner or later, as viewed here, the Treasury will have to give in as there appears no legal basis on which to stand. But every day that U. S. films spend in customs warehouses here is a field day for Italian films, and apparently Italo producers know this.

Committee representing the American film companies, now in Rome, is made up of Robert Schless, Jack Segal, William Levy, Harry Novak and David Lewis. Committee will ask the State Department to see that Italian authorities live up to the law.

George Tucker Named RKO So. African Rep.

Albany, Feb. 26.

George F. Tucker, RKO salesman here for 12 years, has been named the company's representative in South Africa. Tucker, who finished his local stint last Saturday, reports to the home office for a month's training before sailing for Johannesburg.

Tucker was representative in India for the U. S. Rubber Co. before starting in film distribution in Detroit. He has traveled all over the world.

CHILE MAY PUT UP BARS ON U. S. PIX

Washington, Feb. 26.

Chile may institute some restrictive measures in connection with the importation of pictures, in the next two or three years, according to a Dept. of Commerce survey of the Chilean film market tonight. Condition may be brought about indirectly by increased production of native pictures and by the foreign exchange situation, the survey hinted.

The survey found that a Chilean-produced picture normally does far more business than any imported ones, although to date the country has been turning out only three or four features annually.

"The local public," said the survey, "prefers films produced in the Spanish language with an Argentine or Mexican accent. Dubbed U. S. films have proved less successful than films in English with super-imposed titles. Dubbing would not be objectionable providing U. S. actors were not so well known. The main difficulty seems to be that the Chilean public associates the English language and a particular voice with a particular actor, and objects to a different voice than the one to which it has become accustomed.

"In general, a preference exists for films of U. S. origin, although this preference is more marked in larger downtown theatres in Santiago and Valparaiso. "Care should be taken to avoid the too common errors in our films of not portraying correctly the Latin-American types. The Spanish, both spoken and written, should be carefully supervised."

Censoring of Newsreels In Argentina Flares

Buenos Aires, Feb. 19.

Censorship of pictures broke out again in Argentina in the last 10 days, disappointing those who thought the ousting of Colonel Peron's stooge, entertainment czar Alfredo Bolognese, had bowed out the blue-pencilling. Latest is on newsreels. The Municipal Entertainment Censors refused to give the green light to an Emelco newsreel feature of the Democratic Union candidates' electoral tour throughout the provinces. The train used by the candidates, Drs. Tamborini and Mosca, was shattered by bullets and stones fired by Peronist gangs organized to follow in army lorries and try to intimidate the anti-Peron opposition.

Even isolated sequences cut from the feature and inserted in other newsreels were banned, it appearing that opposition candidates may not appear on the screen in any shape or form. This comes despite repeated official assurances that the government will be utterly impartial throughout the pre-electoral period.

There is some satisfaction, however, for the democratic side. A Sucesos Argentinos newsreel with fleeting shots of the Fascist government members, received such a razzing at the Gran Rex preem of Rita Hayworth's "Tonight and Every Night" that it had to be withdrawn.

'Guinea Pig' in OK Bow, London; 'Stage Door' Ditto

London, Feb. 26.

"The Guinea Pig," which opened at the Criterion Feb. 19, appears headed for a long run here. Topical comedy, based on the new educational laws affecting expensive schools, was well acted and splendidly received but doesn't seem suitable for the U. S.

"Stage Door," which came into the Saville on Feb. 22, drew a mixed reception from the crix, claiming miscasting hurt its chances. However it was generally well received and should have a moderate run.

Covent Garden opera house was reopened Feb. 20, with Sadlers Wells ballet presenting "Sleeping Beauty." Show drew a dazzling opening-night audience including the King and Queen, Duchess of Kent, Premier Attlee and his wife and many cabinet ministers. Tumultuous reception greeted the piece.

Show-off

JACK L. WARNER, EXECUTIVE PRODUCER

Inside Stuff—Pictures

With the date passed on which RKO preferred stockholders could convert their shares into common, the corporation's preferred redemption program actually cost only about $213,000. This is because bulk of preferred holders preferred converting their shares into common instead of getting the redemption price of $106.54. Result was that RKO redeemed only around 2,000 preferred shares, while about 91,000 shares were converted at the rate of eight shares of common for each preferred.

Had RKO been called on to redeem all outstanding (there were 93,000 shares outstanding when redemption plan was announced), it would have cost the company more than $9,000,000. Instead, RKO's outstanding common merely was increased by about 728,000 shares.

As a result of this heavy conversion, RKO now figures it has more than $9,000,000 additional working capital. This also leaves the company free to use proceeds from the sale of $22,000,000 of new 3% debentures (under financing plan arranged by Lehman Bros.) in retiring virtually all outstanding funded debt of theatre subsids and pay off all their debt to the parent RKO company, amounting to around $5,000,000. Importance of this is that any left-over funds, said to amount to a substantial sum, will be available for other company purposes, such as production and expansion.

Warners appears to have started something with its recent booklet entitled "A Financial Review and Brief History of Warner Bros." Brochure, put out as an institutional piece, made such an impression on stockholders, bankers and others to whom copies were sent, or who obtained copies after reading favorable notices about it in financial columns or the house organs of banks and investment houses, that other film companies are reported considering similar booklets. Banking and investment sources are urging motion picture corporations to do more of this sort of public relations work as a good-will builder, not only among stockholders of film companies but also among the public at large. The Warner booklet is being cited as an ideal example. W. Stewart McDonald, assistant treasurer of the company, compiled the statistics.

Prior to the release of the Leo McCarey picture, "The Bells of St. Mary's," by Rainbow, a deal was closed with James A. FitzPatrick whereby the Traveltalk producer agreed to withdraw from distribution his own version of "The Bells of St. Mary's." FitzPatrick made the picture for Metro in England in 1937, as one of Metro's British quota films for that year. He reserved all rights of distribution outside the British Isles, with releasing rights in Great Britain to revert to him after five years. Early version was exhibited only to British audiences in 1937-38 and had not been seen in this country. Worldwide rights to the picture have been turned over to Rainbow.

Postwar agreement, calling for appearances of actors to entertain veterans in military hospitals, was arranged through a permanent Hollywood Coordinating Committee working in conjunction with the Screen Actors Guild and representative of the film industry. New arrangement will take over the wartime functions formerly operated by the Hollywood Victory Committee. Group will work in unison with Theatre Authority, Inc., to supply actors for all benefit affairs. Actors on the committee are George Murphy, prexy of the Screen Actors Guild; James Cagney, Franchot Tone, Robert Montgomery, Harpo Marx, Dick Powell and John Dales, Jr.

Indie producers intent on building their own studios are up against a new shortage—financing. Technical advisors have told the financier to lay off for a while. Understood their advice is that a film studio, built today, would be obsolete in a few years, with so many new war-discovered gadgets coming into the film and radio and television business. Idea is that today's well-equipped service lot would cost around $5,000,000, which would require several years of profitable operations to return the original investment, plus expenses for the installation of modernized equipment.

Talent agents and film producers, who formerly confined their labors to agenting and producing, have been pushed unwillingly into real estate and transportation by shortages in housing and travel accommodations. It started during the war when they had to solve transportation and lodging problems for clients and contractees from the east, and the situation is even worse today. Personalities refuse to heed calls from Hollywood unless their passage and sleeping quarters are guaranteed. Now the agents and producers are leasing whole suites and buying tickets in wholesale lots, just in case.

"Tricycling" films is the new Hollywood gag among the top Coast names who swap their 16mm. films. It's a switch on bicycling pix (35mm.), and since the small-spooled films are on a miniature basis, the stars and directors who are strong for this 16mm. fad call it tricycling. Many a star now has everyone of his or her own films in 16mm., plus others. They're swapped on a friendly basis.

Lou Costello has one of the most comprehensive sets of pix but has spurned commercial offers for an "exchange" system.

Inter-studio marriage clashed against production interests with so much violence that Charles Vidor hired a lawyer to terminate his director contract with Columbia. Explosion came when Vidor wanted to take his wife to a sneak preview of "Gilda," which he had directed. Columbia executive told Vidor that it wouldn't be cricket to permit Mrs. Vidor, daughter of Harry Warner, to see a preview, as representative of a business opponent. Vidor retaliated by instructing his attorney to void his Columbia pact.

Humphrey Bogart plays the title role in "The Life of Jack Benny," which Bill Morrow is scripting for Jerry Wald's production on the Warner Bros.' lot. It's one of those tongue-in-cheek fantasies, where Bogart faces his real-life vis-a-vis, Benny, and reenacts all the Benny cliches of radio and screen. There is much inside stuff, such as a character who personates WB eastern production head Jake Wilk. Even Jack L. Warner is personated. Wald wants to cast Errol Flynn in that role but Warner is balking.

Since Oscar Hammerstein 2d delivered his and Richard Rodgers' script of "State Fair" to Darryl Zanuck, wherein the mss. included the lyrics as part of the libretto, it has set a new vogue at 20th-Fox. Zanuck wants all filmusicals similarly prepared.

Heretofore it's been a hit 'n' miss proposition because, as is w.k., oft-times songs aren't completed until after shooting starts, since tunes used to be written to fit situations.

Housing shortage is holding up production of "Tenth Avenue Angel" at Metro. Phyllis Thaxter was due in Hollywood from Chicago several weeks ago with her new baby, but neither her agent nor her husband, who flew to Hollywood especially for that purpose, could find rooms for the actress, child and nurse. Meanwhile Ralph Wheelwright, producer of the picture, is marking time.

Three-dimensional experiment was tried out by Universal in the filming of "Love Takes a Holiday," with enough success to call for further trials on other picture sets. Device, evolved by Dick Riedell, consists of transparent gauze hung in front of set walls, with indirect lighting beamed between the gauze and the backing. It can be done without costly changes.

Though other sheets have ended restrictions on lineage, tab New York Daily Mirror informs that due to the newsprint situation, paper is forced to continue rationing of space in its amusement section. Fears, also, that this may be necessary for sometime to come. Mirror is allowing a maximum of 600 lines on opening days, 400 the day before and 200 for the prior day.

RIFT WIDENS IN MPLS. EXHIB GROUP

Minneapolis, Feb. 26.

Rift among North Central Allied members has widened in consequence of announcement by Bennie Berger, storm center president, that he'll be a candidate for re-election at the April convention despite agitation of a group within the body not only to dispose him, but also to oust him from the body.

The move against Berger is the result of the fact that his partner and circuit general manager, Ted Bolnick, plans to build a new theatre in north Minneapolis although the organization has gone on record requesting the city council to continue its policy of issuing no permits for new showhouse construction. Despite the fact that both Berger and Bolnick have declared that the latter alone would be interested in the project, several prominent members have resigned from the independent exhibitors' organization because of the development.

Fuel was added to the fire when Berger, following a conference of North Central directors with Walter Branson, RKO assistant sales manager, called off a "strike" he had ordered against "Bells of St. Mary's" in consequence of the selling terms of 50% and extended playing time. Martin Lebedoff, North Central Allied secretary, issued a statement attacking Berger and claimed the latter acted without authority and contrary to the directors' wishes.

As far as "Bells" is concerned, Berger now defends his action by saying that he was exercising his presidential prerogative and judgment in giving the green light to exhibitors to buy "Bells" even though Branson refused to change the stiff terms. Lebedoff's "opinion" in the matter is only personal, he claims.

N. Y. Distrib-Exhib Group in Plan For Underprivileged Kids

Motion Picture Associates embracing distribution and exhibition personnel in New York, is developing a plan to send underprivileged children to summer camps this year for two or three-week periods. Organization will hold its annual banquet at the Hotel Waldorf-Astoria, N. Y., June 4, to raise added funds for the purpose.

Meantime, a plea for more coin to aid the needy, inside and outside MPA ranks, was made by Jack Ellis, chairman of the board when officers for the coming year were installed last week. Morris Sanders, outgoing president, stated that the MPA has done more welfare work during the past year than ever before in its 27-year history. Through efforts of Harold Rodner, Warner Bros. theatre exec, facilities of the Will Rogers Sanatorium, Saranac Lake, N. Y., have been made available to the MPA, Sanders disclosed.

Fred Schwartz, v.p. and general manager of the Century circuit, is new president of MPA.

REP BUYS 'STEEL' YARN

Hollywood, Feb. 26.

Republic purchased "Steel Against the Sky," a tale of building construction authored by Allan Howes.

Don H. Brown will produce, with David Lang doing the screenplay.

Studio Contracts

Hollywood, Feb. 26.

Jane Nigh, renewed, 20th-Fox.
Bruce Langley, actor, Republic.
Fred Brady, writer, Universal.
Beverly Carroll, actress, Republic.
William Eythe, renewed, 20th.
Arthur Marx, writer, Republic.
Jerome Pycha, art dir., Hal Roach.
George Marsh, film editor, RKO.
James Ellison, actor, Republic.
William Watts, dialog dir., RKO.
Barney Dean, writer, Paramount.
M. Burke, actor, U. S. Pictures.
Will Jason, director, Universal.
Phoebe Ephron, writer, Warners.
Henry Ephron, writer, Warners.
Patricia Medina, actress, Metro.
Bobby Driscoll, moppet, Disney.
Luana Patten, moppet, Disney.
Lillian Wells, actress, Columbia.
Milton Rosen, music director, U.
William Ching, actor, Universal.

Gov't's Schine Plan

Continued from page 5

since it hints the type of dissolution the Justice Dept. might ask, if the special expediting court in New York City rules in favor of the Government and asks recommendations toward partial divestiture of the Big Five's theatres.

Success of the Government's case against Meyer Schine is of interest to every studio in Hollywood, too. If the circuit is broken up, Schine's bargaining power would shrink sharply, and he would have to compete for pictures with smaller indie theatre owners. He would have considerably less power in talking rental terms to the distributors.

In this, there is a strong similarity with the Crescent Amus. Co. case in which the Supreme Court upheld the Justice Dept. last year.

The Divorcement Plan

The divestiture plan:

1. Schine must sell all theatres in these towns: Bath, Carthage, Dolgeville, East Rochester, Fairport, Hamilton, Hudson Falls, Newark, Pen Yan, Perry, Saranac Lake and Tupper Lake, in New York State; Federalsburg, Hurlock and St. Michaels, in Maryland; and Laurel and Milford, in Delaware.

2. All theatres but one must be dropped in the following places: Amsterdam, Auburn, Canandaigua, Corning, Courtland, Geneva, Gloversville, Herkimer, Ilion, Little Falls, Lockport, Ogdensburg, Oneonta, Oswego, Salamanca, Seneca Falls and Watertown, in New York State; Ashland, Athens, Bellefontaine, Bucyrus, Delaware, Kent, Piqua, Ravenna, Tifflin and Wooster, in Ohio; Cambridge and Easton, Maryland; Lexington, Middleboro, Maysville, Paris and Richmond, in Kentucky.

3. Five theatres in Kentucky, Maryland, New York and Ohio, still undisposed of although they were ordered to be sold under a consent decree in 1942, must be dropped.

4. Circuit must sell two of its four theatres in Rochester, N. Y.

5. It must end a pooling arrangement by selling its stock in theatres in Fostoria, Medina, Norwalk, and Shelby, Ohio; and in Ballston Spa, Granville, Mechanicsville and Whitehall, New York.

6. Pooling arrangement at Syracuse must also be terminated.

7. Schine must withdraw entirely from one of each of the following pairs of towns, in which the chain operates in communities within 25 miles of each other: Kent and Ravenna, Ohio; Ashland and Wooster, Ohio; Bucyrus and Tifflin, Ohio; Cambridge and Easton, Md.; Lexington and Paris, Ky.; Amsterdam and Gloversville, N. Y.; Ilion, Herkimer and Little Falls, N. Y.; Auburn and Seneca, N. Y.; and Geneva and Canandaigua, N. Y.

8. Theatre properties should be sold rapidly, and where there are competitive bids the court should chose the one with "the lesser circuit buying power." "In no event should a sale to any person in any way affiliated with a distributor of motion pictures be approved."

9. Trustees should be named by the court to handle the sales.

10. No defendant shall buy or book films for any theatre other than those in which the defendant is permitted to continue a financial interest.

11. Schine interests shall not be permitted to acquire a financial interest in any more theatres except after an affirmative showing to the court that no restriction of trade will be involved."

Dilutes Buying Power

Justice Dept. plan said in part:

"The plan substantially dilutes the circuit buying power possessed by the defendants, and found by the court to have been illegally used by them to achieve their present dominance of motion picture exhibition in the areas where they operate. This is essential to a restoration of competitive conditions . . .

"The plan provides for terminating all of the existing pooling arrangements. These are the situations where Schine partially or wholly eliminated competition by the formation of corporations jointly owned by the defendants and other exhibitors in the towns in question and the plan provides for complete withdrawal of the defendants from these pools . . .

"In fixing the terms of sale, complete flexibility has been provided with a view to actually accomplishing the sales required to effectuate the plan as rapidly as possible, although the rights of the parties have been protected by a provision for court approval of every sale. The plan, to be effective, of course, contemplates the transfer of the theatres to independent exhibitors rather than to those affiliated with motion picture distributors or other large circuits, and appropriate provisions have been inserted to this end.

"In view of the history of the defendants' failure to comply with the prior consent order for the sale of a limited number of theatres nearly four years after its entry, we think the court would be fully warranted in appointing a receiver to actually take over and operate the defendants' theatres pending completion of the plan. However, we have not proposed a receivership at this time simply because we feel that the court's agent may function more effectively if his entire time is devoted to actually making theatre sales instead of concerning himself with operating details. The record made in the course of efforts to enforce the prior consent order has fully demonstrated that the defendants have neither the will nor the ability to dispose rapidly of the properties ordered sold.

"The provisions against booking films for others and acquiring interests in other theatres are self-explanatory. Any plan of dissolution could, of course, be frustrated by an expansion of either character."

The Schine interests involve theatres in 74 towns in New York, Ohio, Kentucky, Maryland, Delaware and Virginia. In all there are six corporate defendants. In addition to the theatres the Schine corporations control, they own stock in 46 other theatre-operating chains, in 42 theatre realty corporations and in 16 corporations which combine both functions.

Films of Radio Shows While on Air Planned For Theatre Showing

Ambitious production program, including filming of radio shows while they're being broadcast, is being planned by Harry A. Kapit, following his purchase of General Film Libraries and General Film Production, N. Y., recently. Films will be shot on 16mm. and 35 mm. stock for both theatrical and non-theatrical distribution.

Budd Rogers, eastern rep of several Hollywood producers, will handle theatrical distribution and is negotiating for a major release. Also associated with Kapit is Eddie Albert, film player, who will produce a series of educationals on the Coast for General.

With a production staff of ex-GIs, all of whom had major screen credits, Kapit has scheduled a series on "Mitchell, the Answer Man" (Mutual) and "Town Meeting of the Air" (ABC), to be shot at Town Hall, N. Y., during broadcasts. First will be "Crime and Juvenile Delinquency," with Attorney General Tom Clark participating.

General Films will also produce pix for television and Kapit is realigning General Film Library, to be headed by his son, Elbert, to furnish stock shots for video. Company has already completed a series of "minute-movie" ads for a South African cigaret firm, starring organist Ethel Smith, which will be televised.

Kapit, one of the founders of the Walter O. Gutlohn non-theatrical firm, resigned as veepee of International Theatrical & Television, Gutlohn successor, to buy General. A. Hirliman, I.T.&T. prexy, and Harry J. Rothman will take over salesmanagement for the company, assisted by Gerald C. Barry, head of the firm's religious films division.

Flacks Act to Drop Dual Card Holders

Hollywood, Feb. 26.

Screen Publicists Guild voted to take immediate action against studio press agents holding dual cards in SPG and the Motion Picture Studio Publicists Assn. Movement was initiated by the Brotherhood of Painters, through which SPG holds its charter.

Flacks holding dual cards will face expulsion unless they resign from MPSPA. They will also be ineligible to vote in the forthcoming SPG executive board elections.

174 Fox-West Coast Theatres Affected By Teamster Refusal to Deliver Pix

Hollywood, Feb. 26.

Teamsters union has refused to deliver film to any of Fox-West Coast circuit's 174 houses in this area as outgrowth of demand by teamsters that circuit clear up asserted non-union situation existing in warehouse at home office. Film shortage is drastic for majority of houses, which face regular change of bill Thursday (28).

Union charges boxoffice coin-pickup men are non-union. That large number of non-union workers are employed in warehouse, and that non-union drivers are making deliveries there. Teamsters gave notice yesterday (25) to circuit, film delivery houses and distribution branch offices that no film would be delivered or handled in any way for F-WC theatres. Backroom workers in exchanges who are IATSE members also were notified by their local not to label any print cans for F-WC or touch any bearing circuit label.

Possibility that theatres may be forced to close is seen in probable bring-in of theatre managers who were recently chartered by teamsters. If circuit orders managers to pick up films and teamsters nix such an operation it could bring about general closing of all houses where managers and assistants belong to union.

Circuit toppers here were in conference with Charles P. Skouras, F-WC prexy, yesterday via telephone. Skouras is in New York and expected out via the Constellation Thursday night.

St. Louis Exhib Doesn't Mind Being Picketed, But No Intimidation

St. Louis, Feb. 26.

A precedent in local film-house management and union labor was established last week when Henry J. Halloway, owner-operator of the Gem, St. Louis County, consented, with qualifications, to the general continuance of his application for an injunction against pickets of the stagehands union, local No. 6. Through his counsel, Halloway told St. Louis County Judge Amandus Brackman that he was willing for the union to have two pickets in front of his house provided they did not intimidate customers and conducted the picketing in a peaceful manner.

Halloway has not yielded in his stand against the local's demand that he hire a gripper at $50 per week, because he still maintains there is no work for such an employee. He is continuing to operate with a non-union projectionist, since union operators refuse to cross the picket line established 30 days ago by the grippers.

Halloway's demand for the injunction was made several weeks ago when kiddie customers were frightened by the pickets, who warned them against entering the theatre "because there was a man in there who would cut off their ears." Photos of adults and the license plates of their cars were snapped by the pickets, who said the photos with identification would be printed in a labor publication. That, too, was also cited as intimdation.

In consenting to Halloway's plea for a general continuance of the injunction suit Judge Brackman said he would order it to remain on the docket to be revived if there was any breach of the agreement between Halloway and execs of the local.

'Homestretch' for O'Hara

Hollywood, Feb. 26.

Maureen O'Hara draws the star femme spot in the 20th-Fox Technicolor production, "The Homestretch," to be produced by Robert Bassler.

Picture will have an equine background, including glimpses of derby races in Kentucky, England and Argentina.

Par's Scollard West

C. J. "Pat" Scollard, exec assistant to Charles M. Reagan, v.p. over distribution for Paramount, left for the Coast Friday (22).

He will huddle with officials of Coast exchanges, returning to the homeoffice in about three weeks. Labor relations are understood to be one of the points on his agenda for discussions with exchange managers.

Weissmuller Shifts Pix

Hollywood, Feb. 26.

Johnny Weissmuller, originally assigned to "Seven Were Saved," has been shifted to another Pine-Thomas production, still untitled.

Role has been rewritten and no longer fits the former swimming champ.

$8,000,000 PAY HIKES SOUGHT IN STUDIOS

Hollywood, Feb. 26.

Negotiations were started yesterday (25) on demands by IATSE for $8,000,000 hike in wages for 10,000 members working in studios. First day's session devoted to discussing means to continue guaranteed salaries without violating wage-hour ban on "rigged rates."

Wage-hour ruled that fictitious rates cannot be rigged; that if employee works so many hours he must be paid for that up to 40 hours, when overtime starts. New standard contracts will have to be adopted to cover guarantees in most agreements.

Complete wage demands will be submitted shortly and next meeting of IA heads and studio chiefs is slated for Friday (29). Deal would call for time and a half to start after eight hours, instead of six, with pay difference to be made up by increases in hourly minimum. Negotiations cover 12 unions in studios, with deals for Set Decorators Local 468 and Cine-Technicians Local 789 to be taken up later.

AWAIT CASEY IN N.Y. FOR PHOTOGS DEAL

Discussions concerning wage increases for eastern cameramen when they are used by Coast studios are in abeyance for five or six weeks pending the return to New York of Pat Casey, labor contact for the producers. He was east prepared to negotiate a new deal but was called back to the Coast last week by the threat of fresh trouble at the studios.

New York cameramen, known as International Photographers, Local 644, IATSE, is a participant in the basic agreement involving 10 Hollywood studios. Under its five-year deal with the studios, Local 644 has the right to reopen the pact at the end of each year on wage scales. To be negotiated on Casey's return east will be terms for the third year of the contract, retroactive to Jan. 1.

Sorrell Bicycling To Court From County Jug

Los Angeles, Feb. 26.

Herbert K. Sorrell, chief of the Conference of Studio Unions, is now a commuter between the Los Angeles county jail, where he is serving a 16-day sentence for contempt of court, and the Burbank police court, where he is on trial for strike disturbances at the Warners studio last year. The time spent by Sorrell in court will be deducted from his contempt sentence.

Meanwhile, negotiations between major producers and the CSU, about new working conditions, are stymied until Sorrell is set free.

Petition of Sorrell for writ of habeas corpus was nixed yesterday (25) by State Supreme court, which ruled that CSU chief must finish serving 16-day jail term. Sorrell was jailed for violating mass picket restraining order of superior court. Meantime, trial of Sorrell and eight others on rioting charges was continuing in Burbank police court, where jury was selected.

Lang to Pilot 'Stampede'

Hollywood, Feb. 26.

Fritz Lang draws director chores on the Gary Cooper starrer, "The Great Stampede," to be produced in autumn by United States Pictures.

Film, slated for release through Warners, will deal with adventure and romance in early Texas.

N. Y. Buying Units Nix Gillman Plan For National Assn.

Move for national organization of buying-booking combines, proposed by Irving Gillman, head of a Minneapolis combine, has met a cold reception by New York buying units. Reps of metropolitan combos brand as unworkable the Gillman plan, which calls for formation of a national association as a mouthpiece of all combos.

Metropolitan area has four combines representing 245 theatres. Largest is Brandt circuit with 137 houses, followed by Island Theatre circuit with 52, Independent Theatres Service with 40, and Sam Stiefel with 16.

While the primary purpose of buying organizations is to hold down prices, N. Y. buyers cite any nationalizing of combos would restrict freedom of deals. As pointed out by the manager of one N. Y. buying-booking outfit, he might be able to make a deal on a picture that would be good for his customers, but that the same deal might not apply in the same manner elsewhere. Also, this buyer adds, he might be able to make a better deal on a picture or group than some other combo's representative could.

Cops Gander Chi Election of Ops; Incumbents In

Chicago, Feb. 26.

Everything was under control at the biennial election of officers of the Chicago Motion Picture Operators Union, local 110 (AFL), Thursday (21), thanks to four cops assigned to keep guard. Virtually all incumbent officers were voted back into office.

Cops were on hand because of possible trouble from a discontented minority group, which wanted to retain Ora D. Bebb as secretary-treasurer. Clarence Jalas, assistant to Gene Atkinson, business manager, for the past two years, got Bebb's job, beating him by 441 to 155. That was the only upset.

James Gorman remains prez for another two years, winning out over Pete Bridges 468 to 128, and Atkinson beat Sam Mansfield 512 to 84. Frank Galluzzo, veepee, and Julius Dickstein, sergeant-at-arms, were unopposed. All members of the exec board were re-elected, but there are two new trustees among the three elected—Claude Holmes and George Karg. Ed Schultze was reelected to the board.

Election was the first held by the local since Feb. 17, 1944, when the former officials were ousted because of their connections with George Browne and Willie Bioff, both convicted of extortion from Hollywood film producers.

Local's affairs, more than any other in the country, have been marked with internal strife for years.

SOEG DISSENTERS VOTE TIE WITH NEW GUILD

Hollywood, Feb. 26.

Film Office Workers Guild, formed by strike dissenters in Screen Office Employees Guild, voted unanimously to join new Office Workers' International.

FOWG has agreements with Metro, Universal, RKO, Columbia and Republic. SOEG tops claim ballot was illegal, stating FOWG constitution required two-thirds vote of membership by mail ballot. SOEG, however, is offering to affiliate with OWI if certain conditions are met.

Who Backs Extras Union?

Hollywood, Feb. 26.

Who is supporting whom, or words to that effect, is the big problem in the forthcoming election to decide whether the Screen Extras Guild or the Screen Players Union will be the bargaining agent for atmosphere players in the film studios.

SEG declares it has the support of the Associated Actors and Artistes of America, while SPU claims it has been promised a Four A's charter if it wins the election conducted by the National Labor Relations Board. Polls close March 3.

N. Y. Theatremen Appeal Both To Dewey and O'Dwyer on New Tax

While New York Democrats and Republicans alternated in dropping the hot potato of additional city taxes in each others' laps, New York theatremen played it safe last week by appealing both to Mayor O'Dwyer and Governor Dewey to eliminate the proposed 5% admission tax boost as discriminatory. Exhib protest, however, seemed destined to be lost in the shuffle as both political parties maneuvered for position in a buck-passing contest which would determine the ultimate fate of the O'Dwyer proposal.

Dewey heard the exhib squawks in his Hotel Roosevelt, N. Y., suite over the weekend at an hour's conference in which he was closeted with Joseph R. Vogel and Charles Moskowitz of Loew's, Senator Henry Walters of RKO, and George Skouras, head of the Skouras theatre circuit. While the group pounded away at the claim of discrimination, it also pointed out that the Mayor's proposal for taxes on luxury items carried a proviso that the boost would not apply until federal taxes on these items were reduced or removed. The Governor's attention was called to the fact that the admission tax hike did not include a similar exemption despite an existing 20% federal bite.

Dewey appeared to be impressed with the argument, a committee spokesman later said, and the theatremen's position "is not altogether hopeless." Session closed with a request by Dewey that the protest be submitted in writing.

Pilgrimage to Dewey was an outgrowth of an earlier meet with O'Dwyer and a mass conclave of reps of almost all of New York's 700 theatres. Appearing before O'Dwyer on Wednesday (20) the then-committee of Vogel, Moskowitz and Walters was told that relief could only be obtained from Dewey. Should the Governor grant an increase in the refund of state tax take to the city, the proposed additional taxes would no longer be necessary, the Mayor asserted. On the other hand, O'Dwyer continued, a Dewey rejection of State aid would put the city in the position where it would be compelled to proceed with the proposal.

RKO's Peak Stock List

Hollywood, Feb. 26.

Total of 47 stock players, the largest in the company's history, is reported by RKO this week in its campaign to build up top talent for the future.

Players, 29 male and 18 femme, are taking thesp lessons from the studio coaches.

EASTERN INDIES CHILL O'DWYER ON BRUSHOFF

New York's Mayor O'Dwyer, already the target of much criticism from the theatrical industry for his recent one-day shuttering edict and his new 5% admission tax proposal, is also getting the glare from independent commercial film producers in and around N. Y. Indies charge the mayor with having completely "ignored" their proposal that he sponsor a movement to lure a share of the major pix production from Hollywood to the east.

Proposal was sent to O'Dwyer by a group of indie producers headed by Stanley M. Neal, proxy of Associated Filmakers. Spokesmen for the Mayor's office declared that the letter in reality came from the office of Russell Birdwell, who handles Neal's publicity, and that the mayor turned the letter over to the city's Division of Commerce for "further investigation."

Neal, however, said his group had never even received acknowledgment that the mayor had received the letter and accused O'Dwyer of giving the plan a brushoff because it had been originally broached by Fiorello H. LaGuardia, O'Dwyer's mayoralty predecessor. Neal also pointed to recent newspaper reports as further evidence that O'Dwyer had ignored the indies' proposal. Reports quoted George Sanders, head of the city's Commerce Division, as asking the mayor to either "give the department some work or abandon it entirely." If Sanders admits his office has no work, then what happened to the proposal, Neal wants to know.

In answer to the indies' claim that at least 20 sound stages will be available in New York by late summer, when Neal's new studio in Yonkers, the new RKO-Pathe studio in Harlem and the studio now being built in Brooklyn are completed, the majors point to the 140-odd completely equipped sound stages now being used in Hollywood. New York may be okay for production of educational, religious and commercially-sponsored pix, but production of major features in the east will be confined to background shots as in "The Lost Weekend" and "House on 92nd Street," the majors assert.

Neal is reportedly dickering with 20th-Fox to allow Carole Landis, wife of Horace Schmidlapp, his partner, to come east to make a picture for him. Producer has also signed two unidentified Broadway actors to full-term contracts, first time on record such a move has been taken by a commercial producer.

METRO TO REVIVE NAT'L EXHIB FORUMS

Metro will revive nationwide exhibitor forums in the late spring after a four-year wartime lapse. Forums will be directed by H. M. Richey, in charge of exhibitor relations, who handled the previous meets last held in 1941. Easing of transportation pinch makes the renewal possible.

Blanket invitations will be extended to exhibitors in local territories throughout the country to appear at full-day sessions in which experts in all fields connected with the film industry will lecture. Under previous practice, to be revived, local governmental heads and labor leaders will also be invited to discuss mutual problems with theatremen.

25% Minimums Boost, Closed Shop Sought By Directors Guild

Hollywood, Feb. 26.

Increases in all salary minimums by 25% and a 100% closed shop are being sought by Screen Directors Guild. Tilts would apply to freelance and contract directors, and flat picture deals.

Guild also will ask that directors of short subjects be included in minimums, heretofore this group having been given no protection at all on minimums. Also asked is uniform contract to be established throughout industry.

Current minimum for contract directors is $250 and that of freelancers $333.33 per week.

METRO NIXES FOREIGN TRIP FOR BRANCH MEN

Calling off its proposed jaunt to Europe for 13 district managers, branch heads and salesmen showing greatest general efficiency, Metro has decided to set a jubilee tour in this country. European junket has been cancelled because of transportation and hotel difficulties.

Under the new plan, the 13 winners of the efficiency contest, ending in September, will visit the Metro studios and make various other points throughout the country, winding up in New York, where they will attend regular cabinet meetings held by William F. Rodgers, v.p. over sales.

Meantime, 12 Metro branch managers are on a plane tour of South American points as winners of a recent contest based upon the successful operations of their exchanges.

Felix Jackson Producing 'Park' for Deanna at U

Hollywood, Feb. 26.

Felix Jackson gets the producing job, and his wife, Deanna Durbin, the star spot in "Up in Central Park," to be filmed by Universal in July.

Screen version of Mike Todd's stage musical will be the first Durbin role since the birth of her child.

Big Ads Breaking Now

On Dottie's New Show

Have Millions of Readers*

* The Readers Of LIFE—WOMAN'S HOME COMPANION—GOOD HOUSEKEEPING—TIME—AMERICAN—LOOK—COLLIER'S—TRUE STORY—LIBERTY—And Leading Fan Magazines.

.... Rarin' To Go .... ..To Gay "Masquerade In Mexico"

"Frenchman's Creek" Class...

"Lady In The Dark" Lavishness...

From Leisen!

Paramount's Musical

Masquerade in Mexico"

starring

DOROTHY LAMOUR and ARTURO DE CORDOVA

with

PATRIC KNOWLES · ANN DVORAK · GEORGE RIGAUD

Natalie Schafer · Mikhail Rasumny · Billy Daniels and The Guadalajara Trio

A MITCHELL LEISEN PRODUCTION

Produced by KARL TUNBERG · Directed by MITCHELL LEISEN

Screen Play by KARL TUNBERG • Based on a Story by EDWIN JUSTUS MAYER and FRANZ SPENCER

Literati

Cantor's Up-to-Date 'Life'

World Pub. wants Eddie Cantor to revise his "My Life Is in Your Hands" autobiog (1927), bring it up to date, and it will publish it in a $1 edition.

Comedian is working on it.

Authors Turn Pubs

A new cooperative mag publishing concern composed of prominent writers, artists, and photographers has been incorporated under the name of Associated Magazine Contributors, with offices in New York. Stock-ownership is limited to producing artists. Profits will be distributed according to amount invested and creative material submitted to the magazine.

Officers are John Hersey, president; Jerome Ellison, executive v.p.; William A. Lydgate, secretary, and Maxwell S. Stewart, treasurer. Among the owner-contributors are John Steinbeck, Pearl Buck, Clifton Fadiman, Raymond Swing, Sam Berman, and Ernest K. Lindley.

Literary Legionnaires

Showbiz and literati ex-servicemen in N. Y., who worked in information and education branches, have formed an American Legion Post. Temporary charter has been granted for the Duncan-Paris Post, named after Gregory Duncan, PM and Stars & Stripes artist, and Pete Paris, Yank photog, both killed in Europe. Officers are Marion Hargrove, commander; Lloyd Gough, John Forsythe, Walter Bernstein and Justin Gray, vice-commanders; Millard Lampell, adjutant; Bob Heller and Ben Kuroki, vice-commanders at large; and Bill Davidson, historian.

Members so far include Arthur Laurents, Arnaud d'Usseau, James Gow, Gary Merrill, Jack Horner, Martin Ritt, Harry Sions, Dave Shaw, John Cheever, Len Zinberg, Jim O'Neill and Dave Golding.

That Would Be News

Editor, VARIETY:

I see that Bill Rankin is looking up data for a picture around Frank Ward O'Malley. There is little in the Sun morgue—for Frank's stuff was not by-lined, and you can't tell it from a lot of yarns by Edwin C. Hill and another star named Ritchey. The book, "The Story of The Sun" by Frank M. O'Brien, has a few bits. I had something on Frank in "Old Sun Man," bought by Esquire a while back, though piece was mostly about his great city editor, Boss Clarke. No staff man of his time is now on the Sun.

Hill was a star reporter along with Frank O'Malley during the latter's entire career on the Sun. He must be a mine of material, but why for nawthin', free gratis I dunno. There are a few other ex-Sun men, like myself, who have memories. Too bad the history of Jack's was never written; O'Malley had an office and a real home there, sometimes day and night, night and day.

Frank was a modest guy—and if they get a modest newspaper man in a Hollywood movie, that would be news. Returning from France, where he lived for years during prohibition, he said: "Why are reporters interviewing me? I wrote a couple of plays that were duds. Two books still in first editions. I'm a flop." For one, he never thought of himself as a great reporter. He was, though, and a great guy. *John Wilstach.*

CHATTER

Sally Warren upped to publicity director for Today's Woman (Fawcett).

Six guys fired from Billboard over the weekend as aftermath of recent strike.

Charles Jackson, author of "Lost Weekend," doing a book on homosexuality.

Kenneth Friede, publisher of Screen Guide, spending 10 days in Hollywood.

Inez Wallace in Hollywood to interview film names for the Cleveland Plain Dealer.

Valentine Mandelstamm, Russian author, currently living in Hollywood is winding up his 28th novel, "Son of Russia."

Lt. Col. Bernard Bergman, onetime New Yorker m.e. and exec. and feature ed. of Phila. Record-N. Y. Post, out of Army Air Forces. Will be editorial consultant on national mags in N. Y.

"Rebel Without a Cause" (Grune & Stratton; $4), by Dr. Robert M. Lindner, criminologist, and treating with a psychopathic criminal, has been bought by Jerry Wald for Warner filming.

Columnist Louis Sobol and Sidney Kingsley have written a screen original, "Farewell Performance." Incidentally, Sobol's "Comeback Trail" for Cosmopolitan and his profile on Joe E. Lewis in True mag are soon due.

Scientists Fear

Continued from page 3

that its secret cannot long be withheld from other nations.

Missionaries To H'wood

To get this idea across in Hollywood, Federation sent two missionaries to talk with whomever would listen. They are Bradford Shank, Los Alamos engineer, and Ed Tompkins, Oak Ridge engineer. Tompkins is now working with Metro scripter Bob Considine on the story.

In connection with return of the $5,000 check, Higinbotham made clear to Metro that this did not mean the Federation would not endorse the picture. It only signified that the studio had not lived up to its offer, when the contribution was broached, that it would be made without strings attached, administrative chairman stated. Endorsement will be decided upon when the Federation sees the film, he said.

Scientists' particular fear now is that quality may be sacrificed for speed in the race between Metro and Wallis to get their A-bomb entries on the screen. Both films are being more or less treated as documentaries and the men who made the bomb are pleased with the knowledge they'll give of how vast a project it was. One of their specific fears, however, is that finales will be flagwaving affairs on "how great we Americans are to have invented such a thing" instead of the warning that determination for peace and world organization are the only ways to avoid total obliteration.

Audiences Supply Answers

Metro's finish, as a matter of fact, will let the audience supply its own answers. Film will open with a pair of hands, an indeterminate number of years hence, removing memorabilia of circa 1946 from a stone vault.

Among the items taken out is a can of film, which provides flashback scenes to atom bomb construction at Oak Ridge and other plants. Finish shows the pair of hands placing the film and other material back in the vault. Question is thus left to the audience as to whether the world is in ruins and these are the only pair of hands left, or whether this is perhaps just local wreckage into which some future scientist is digging.

Wallis pic, for release by Paramount, is tentatively labeled "Top Secret." It is understood to be somewhat behind Metro's entry in approaching production.

Memphis Press

Continued from page 13

Board is about to take position of banning a picture which has shown all over already!

Martin column also dubbed Binford "Throttlebottom," a play on his middle initial, referred to him as "Brother Throttlebottom" and "Deacon from Duck Hill." Result: Binford isn't speaking to Martin!

(Two weeks ago, Binford ran out on a Better Films Council speaking engagement when he heard Martin planned to attend and ask embarrassing questions).

Now, theatres all over territory are offering preferred playing time to United Artists for "The Outlaw." Crittenden Theatre at West Memphis, just across Mississippi River bridge, plans heavy advertising campaign in Memphis if and when dates are set. Did the same on "Dillinger" and cleaned up.

'Outlaw' Okayed By Chi

Chicago, Feb. 26.

Howard Hughes' "Outlaw," banned in other cities, got the green light last week from Chicago's police motion picture censor board. There were a few cuts, but only minor ones, according to a board member.

No playdate has been announced as yet.

Long Park Loses Plea To Enjoin Keith Group On Trenton Corp. Mgmnt.

Move for a temporary injunction pending trial by Long Park, Inc., in its stockholders' suit against B. F. Keith Corp., Trenton-New Brunswick Theatres Co., and others, was denied Monday (25) by Supreme court Justice Aaron Steuer in New York. Suit seeks to enjoin and restrain Keith from asserting sole and exclusive management of the Trenton corporation to the exclusion of the directors.

Under a 1942 agreement between Long Park, Keith and the Trenton Theatre Building Co., Keith was granted exclusive management of the Trenton-New Brunswick Corp. The plaintiff charges that that agreement is in violation of the New York State and New Jersey laws.

Long Park, pending final determination of the action, had sought the temporary injunction, after the board of directors of Trenton-New Brunswick, comprising one from Long Park, one from Trenton Theatre Building Co., and two from the Keith Corp., voting early last year on a change of management of Thenton-New Brunswick, came to a deadlock, the two Keith directors voting in the negative.

Long Park has a 25% interest, Keith 50%, balance owned by Trenton Theatre Holding Co.

In denying the temporary injunction, Justice Steuer held: "It is only necessary to reach a decision on this motion to determine whether the contract is illegal, because it takes from the directors the management of the corporation. Neither the contract itself, nor the affidavits in support of it establish this proposition with sufficient clarity to warrant injunctive relief."

Metro Int'l Takes Extra N. Y. Space

Confronted with need for expanded dubbing facilities, Metro International is currently readying new space in the Mayfair Bldg., N. Y., which will serve as an adjunct to its present facilities. New 16mm. program and the company's recent policy of importing foreign pix for domestic distribution resulted in need for space.

Orton H. Hicks, topper of 16mm. program, is due back in New York this week after a series of conferences with studio chiefs on the Coast and with equipment manufacturers in Chicago. Hicks also huddled with University of Chicago execs during his trip regarding the training program for Metro's local managers, who will handle distribution of the 16mm. product overseas.

20th-Fox Wins

Continued from page 13

picture in August, 1938. They also differed from Judge Moore, who held that there were similarities between the book and picture which could not have been due to coincidence, and also opined that no ordinary observer would receive the impression that the picture was taken from the book.

In his dissenting opinion, Judge Harvey M. Johnson wrote that he feels there are grounds on which Judge Moore could reason there had been plagiarism. Judge Johnson further held that circumstantial evidence tending to prove access to the book was admissible. He announced he would reverse the opinion and remand the case to the lower court for retrial.

Mrs. Dieckhaus had testified that she sent the manuscript of her novel to Hollywood literary agents prior to the production of the film in 1938, and she claimed it could have fallen into the hands of the film studio. A strenuous denial of the plagiarism and fraud charges was made by Twentieth Century-Fox, which asserted that the typewritten manuscript had been altered following the release of the film which was based on the life of Irving Berlin, the songsmith.

J. Porter Henry, Mrs. Dieckhaus' attorney, announced he would ask for a rehearing and if this request is denied he intends to seek a writ of review before the United States Supreme Court. During the trial the opus was shown at a private screening for Judge Moore, who previously had read the book, and when the appeal was taken by the film company the film was again screened for the three judges of the higher tribunal.

SCULLY'S SCRAPBOOK

By Frank Scully

Queue Gardens, Feb. 21.

In show business it's the outside assignments that wear a guy out. If the number of man-hours spent hunting butter, bacon, stockings and pepper were piled on top of one another, a guy would find himself the other side of heaven.

To illustrate how wild these extra curricula steeplechases become, I cite such a simple thing as a guy in New York writing to another in Hollywood and remarking there were absolutely no stockings to be had in New York and women were driving men nuts in pursuit of same. A quick checkup reveals that the same is not so completely true in Hollywood. So you hop out of the soundproof study to pick up a pair or two of stockings and who blocks your way but the Neem! The inventor of triple-talk, tons lighter, is on the loose again. You haven't seen him in a year. But you've just written about him. Well, reunions in Gehenna are just as warming as reunions in Vienna. The Neem is on his way to see Frank Sinatra with a song he wrote a year ago and misplaced.

So we are soon in a shop and there is a line so long you'd think the joint was showing "Henry V" at the Harvard club. All colors, races and sexes have joined in this fight against letting nature tan the female gam. Ahead of us is a pip. He talks and looks like an old bantam rooster. He is shocked to learn he can only have one pair. His wife told him to get a dozen pairs. He wants to be assured these are the right shade, size and length. He measures them. They reach from his toe to his hip.

"Well," says the chump, "if they're too long she can cut 'em off."

That did it. The Neem and I roared so that the s.g. smelled we were not separate customers but in collusion and thus subject to prosecution under the Sherman Anti-Trust act. So we both went deadpan, got identical pairs of stockings in size, color and mesh, no testing them for length—and fled.

Personal Candidate

My own film candidate for the Academy Award is a British picture never yet shown in America. It's producer is Signor Felipo Guidice, of Twin Cities, London, and is called "The Lamp Still Burns." It's about a girl architect who sees an accident in London and decides to quit designing buildings to reduce the nursing shortage instead. It was made in '42 and grossed three times its cost without leaving that beautiful bomb crater.

There are no names to carry the picture, beyond possibly the late Sidney Howard as producer, Maurice Elvey as director, Cathleen Nesbitt, and a guy who looks like Conway Tearle as supporting players. But it unfolds a story raising your faith in human decency about 16mm.'s, which is a lot. Anything over the thickness of a fingernail is okay with me.

I believe that if the title were called "Student Nurse" or "Love Can Wait," it might get out of the vault. It would be helped even more if the technique employed in "92nd Street" were used to clear the early dialog by having a commentator translate into the American language some of the diced English employed by the actors.

But even with these handicaps, it is a good picture. It should be shown, even if it makes a million.

On Screen Writing Credits

What Bosley Crowther, of the N. Y. Times, and Emmet Lavery, of the Screen Writers Guild, didn't say in their tiff over screen credits on "Walk In the Sun" was the only thing worth saying, and who is better qualified than I am to say it? This battle of bylines gets down to billing, and billing is something, one way or another, you have to pay for.

The screen writers have gone on record as being against paid advertising. Doctors and lawyers also think direct advertising is unethical. But the lengths to which some of them will go for indirect advertising is too well known to need briefing.

Where screen-writers come in is that if critics write that "an otherwise dull picture was relieved by Miss Sothern's bright quips" it isn't because they don't know the quips were the work of a screen writer and not ad libbed by Miss Sothern, but because they were not reminded of this when in the pressure of going to press they discovered they had lost the credit sheet and had to look up names in some daily's ad copy. Not being able to find the names of the screen writers without a magnifying glass, they simply throw the plug to the gal with the Sothern exposure and call it "thirty."

Whatever mid-Victorian ideas screen writers may have to the contrary, it not only pays to advertise, its ethical to do so. In show business it never was otherwise.

Westchester Worries

Westchester has more to worry about than UNO. It has one school for younger youngsters where the boys' and girls' washrooms adjoin. Sure, they caught the culprits boring a hole through the wall. The culprits? The girls.

This is a slight switch from the days when I'd try to peek over the transom but never could chin myself high enough.

Shape Deals

Continued from page 3

to settle down in Washington in the next few days to seek a big loan and to make certain trade concessions, the trade deal would only be interim, pending the big huddles. The French, it is understood, will also talk over a new convention to end double taxation during their current visit to this country. This will be watched by show-business people who are now trying to get an amendment to pending treaty to end double taxation with Britain.

Special French Committee

The French will bring with them a special technical committee to try and unsnarl the film-export deal. All of this will depend, however, on whether Uncle Sam comes up with a big loan. Feeling here is that Congress will not okay a straight Government loan. However, the French will probably get from $1,500,000,000 to $2,000,000,000 from the Import-Export Bank on a commercial basis, according to some sources. This should be enough so that the French will drop the barriers and permit a substantial volume of U. S. pix to get into that country.

The U. S. is claiming that the French, in their picture offers to date, are violating the 1936 trade agreement. At that time, the U. S. exported 80% of the films which went into France from foreign countries. The 1936 trade agreement provided that our position in that respect would not become worse. The recent French offers have all cut the 80% down substantially.

Brit. Sensitive

Continued from page 3

tice of frequently using English backgrounded stories, and we propose to maintain that leadership."

Quota proposal currently being mulled in France, by which each American company will be permitted to send in 12 pictures yearly, Dietz said, gives producers the difficult choice of which of their particular pictures will make up the most profitable dozen. To meet the problem, he stated, it appears likely that a proposed plan will be okayed to substitute another film for any one that doesn't prove profitable in test runs.

Under this setup, a company could pick a particular house or particular city in which to try a film. If results weren't satisfactory, it could withdraw the film from French distribution at the end of the run and sub another. Particular theatre or town in which the trial is made would be eliminated as a potential locale for the run of the substitute pic to avoid duplicate playing time. In other words, the second picture would start where the first one left off.

Bobby-Soxers Back, Gable's Got 'Em

Frankie crooned and they swooned. Van grinned and they wanted to mother him. But ohhhh. That Gable!

Dodo Miller's dark eyes were dreamy in the dawn's early light outside Radio City Music Hall this morning.

"Oh, Frankie and Van are just kids," cried Dodo, who is 18 and lives at 308 W. 82nd St. "At least, Gable's a man!"

Hundreds in Line.

Yes, Van and Frankie. There were hundreds of these fickle femmes in line for tickets to the premiere of the Gable-Garson scorcher, "Adventure." And even though that he-man has been off the screen for three and one-half years.

"The only thing I don't like is Garson's got him. It isn't fair." That was Doris Rovinsky, 17, Washington Irving High School senior, of 1635 Union St., Bklyn., doing the wailing.

Demure little Marjorie Cooper of Butler, N. J., looked sleepy. She had been in the line since 8:30 a. m.

She's Glad.

"I'm just glad he's back," she said shyly, "I worked all night at nursing. Then I came over to see Gable."

Doris Monthie, 19 W. 94th S tossed her head. "He's so cas about his acting, definitely favorite actor," she observ loftily. "He's more of a man th Frankie."

One trio of giggling girls co fided: "We're hooky players. W took off from work."

The tall blonde explained, "W don't do it often. Just to see Gable. And we don't do any of that swooning stuff. We just like him 'cause he's a wonderful actor."

Tough Guy.

Arcky Pasquarello, 17, 1354 63rd St., Bklyn., was just beside herself with anticipation. "He's tough," she said of Gable. "He's got that look. Huh?"

Gloria Constantino of 1270 54th St., Bklyn., sighed rapturously. "He can make love just like the guys I don't know."

Ex-Maj. Clark Gable, who started his 3½-year army career as a private and who flew five combat missions over Europe and won the Air Medal, was released by the Army Air Forces last May, but this is his first picture.

And it wasn't just the girls who turned out to welcome Gable back this morning.

"I want to see what he's like after coming out of the Army," explained a faithful admirer, Edward Wexler, of 112 Ave. F. Bklyn.

Mission for Wife.

Next to him in line was Mr. J. Goldstein, a visitor from Montreal, Canada. "My wife's still sleeping," he said sadly, "I'm to get the tickets. She wants to see Gable."

Mary Ribaudo, 17, of 361 W. 27th St., was way back in the line, stalled at Rockefeller Plaza. "For Gable," she said. "I'd stand four blocks."

(The New York newspapers cover it like a news event. Above is a sample from N. Y. World-Telegram)

"ADVENTURE" IS TERRIFIC! (and Leo's got it!)

Flash! Los Angeles, Cincinnati, Philadelphia break records. Watch for more!

from N.Y.

to Frisco

THEY ALL GO FOR

SCHENLEY RESERVE!

Socko biz figures reveal SCHENLEY Reserve is America's largest selling whiskey. The flavor that's wowing them all is the result of top-quality ingredients blended by maestros. Unanimous hailing of the whiskey that's "Mellow as a Sunny Morning" has logical sequel: Try SCHENLEY Reserve today!

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86 Proof. 65% grain neutral spirits.
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Goldman in Setback On Plea That Suit Damages Be Determined by Jury

Philadelphia, Feb. 26.

William Goldman, indie exhib, received a setback in his litigation against Warners and the major distribs yesterday (Mon.) when the U. S. Circuit Court of Appeals denied his petition that damages to the Erlanger sustained by an alleged conspiracy by the defendants be determined by a jury.

The Circuit Court ruled that the damages shall be determined by U.S. District Court Judge William H Kirkpatrick after he hears the evidence. Judge Kirkpatrick had originally dismissed Goldman's suit on the grounds that no evidence had been submitted that interstate commerce was involved. The Circuit Court had overruled Judge Kirkpatrick and found a verdict in favor of Goldman. Actual damage however, must now be determined.

Goldman originally sued for $1,350,000 triple damages. Since the suit was filed more than three years ago, Goldman is now claiming that his damages are greater. Judge Kirkpatrick now must determine the actual amount. Kirkpatrick had appointed a master to hear the damage evidence. Under the Appelate Court's ruling he must hear it himself.

Indiana Exhibs Score 'Vulgar' H'wood Publicity

Indianapolis, Feb. 26.

The Associated Theatre Owners of Indiana has gone on record against "vulgar publicity" as exemplified by recent "open bodice" fashion stories from Hollywood, in a letter sent to Eric A. Johnston by organization's board of directors.

Letter advises Johnston, prez of Motion Picture Ass'n, that Hoosier group feels producers should have better control over publicity of the type, stating it is bound to reflect adversely on local theatre owners. It also assured Johnston "screens of our theatres shall not be used as part of a campaign to establish revolutionary and immoral styles among the womanhood of our state."

Goldwyn Takes

Continued from page 5

Joseph Schenck. Miss Pickford said: "There must be something wrong with this news. Sam has always done the right thing and he wouldn't do this to fellow producers. Since I have owned 51% of the lot since 1921, it wouldn't reflect to Sam's credit to deny me facilities there. I am certainly going to produce "One Touch of Venus" and "There Goes Lona Henry," even if I have to shoot the films on a traffic button at Hollywood and Vine. There should be room in the industry for one who has contributed so much to it and who loves it as much as I do."

Goldwyn's explanation is that he needs the room for four high-budget productions, "Glory For Me," "The Secret Life of Walter Mitty," "The Bishop's Wife" and "Earth and High Heaven."

Comet Productions is lining up blueprints for its own studio, figuring on getting the green light on materials because six of the company's toppers are war veterans. Buddy Rogers, Ralph Cohen, Sonny Chalif, Herb Willis, Reginald LeBorg and Bob Beche all served in the armed forces.

Company has a site spotted for construction of sound stages within a 10-mile radius of Hollywood.

Pre-Release

Continued from page 5

their product and furnishing the Italian people with a means of learning the English language. Since the houses will play to limited audiences, and the pictures will have no Italian subtitles, they furnish no competition to existing theatres, with the result that American producers are anxious to have product booked into the chain, Friedman said.

Difficulties in setting up a laboratory in Rome to handle reduction prints is slowing shipments of projectors to the Vatican, Friedman said. Lab was originally to have been completed and ready to begin operations in March, but will not be ready now until May. Lab will handle approximately 1,000,000 feet of film a month, with a capacity of 2,000,000 feet.

Jackson Park Award

Continued from page 5

against the majors, such as the Goldman case in Philadelphia, where the amount of damages to be awarded the Philly exhib is the major stumbling block in the litigation.

Possible end of double-featuring in some localities and major changes in present clearance arrangements were seen a likelihood as a result of the decision. Clauses covering clearance terms in present exhibition contracts may also require overhauling.

While the majors have the right to ask the High Court for a rehearing, the lopsided vote by the judges indicated that such a request will get nowhere. Justice Felix Frankfurter was the only dissenter; Justice Robert Jackson did not participate in the case.

Jackson Park charged it was prevented from obtaining decent product in its neighborhood due to the Chicago distribution system and due to the introduction of double features in the nabe houses, under which the Balaban & Katz and Warner theatres got the break throughout. It claimed that in a five-year period from July, 1937, when double features were introduced, to July, 1942, its net fell off $120,000.

Sought Treble Damages

As a result it sued for treble damages under the civil provisions of the Sherman anti-trust act. The district court in Chicago found that a conspiracy existed among the majors and awarded the $360,000 requested. On appeal, the circuit court held that there was a conspiracy but claimed that Jackson Park was unable to prove monetary losses. Therefore it wiped out the money award.

Supreme court upheld the district court and reversed the circuit court. Precedent opens the door to additional damage suits by independent exhibitors not only in Chicago, but also in other parts of the country where one or more majors have theatre chains.

One of the angles in which the Supreme Court saw eye-to-eye with Jackson Park was in the double-feature situation. Before the majors introduced double features in their neighborhood theatres, indie contended, it was able to get good product not shown first in competing theatres owned by the chains. Introduction of double features, it said, practically ended this situation.

Thus, there will probably be a review of the double feature practice in numerous situations around the country.

One unusual sidelight is the speed with which the decision came down. Case was argued on Feb. 7. Ruling had not been expected for a couple of months. Supreme Court said in part:

"The gist of the complaint is that by reason of the conspiracy (by Loew's, RKO, 20th-Fox, Paramount, Vitagraph, Balaban & Katz and Warner Circuit Management Corp.) petitioners were prevented from securing pictures for exhibition in their theatre until after the preferred exhibitors had been able to show them in the earlier and more desirable runs, and that petitioners have thus been discriminated against in the distribution of feature films in favor of competing theatres owned or controlled by some of the respondents.

"There was evidence from which the jury (in the Chicago district court) could have found that respondents maintained in the Chicago district, by a conspiracy among themselves, a discriminatory system of distributing motion pictures for showing in successive weeks of release.

Evidence Of Conspiracy

"There is evidence that respondent distributors and exhibitors conspired to give to the conspirator-controlled or affiliated theatres preferential playing positions in the release system over the positions allotted to independent competing theatres, with the result that the petitioners' theatre (Jackson Park) was unable to obtain feature films until the first week of 'general release,' or 10 weeks after the end of the Loop run. By that time most of the respondent exhibitors' theatres, with several of which petitioners' theatre competes, and which enjoyed the prior 'A', 'B' or 'C' pre-release runs, had finished their showings. Regardless of the price offered for rental of film, the respondent exhibitors, in execution of the conspiracy, refused to release films to petitioners' theatre except for the first week of 'general release.'

"Evidence was introduced in the course of the trial tending to show that respondents conspired to maintain the release system as part of a conspiracy to maintain minimum admission prices to be charged by exhibitors generally. This proof indicated that the object of this conspiracy was to make it possible to maintain high admission prices in the Loop theatres by restricting the price competition of the subsequent run theatres.

Low-Price Competition

"There was thus evidence tending to show that the release system and the price-fixing system were each an integral part of an unlawful conspiracy to give the Loop theatres the advantages of a first-run protected from low-price competition.

"The evidence tended to show that when single features were being shown, exhibitors who had playing positions ahead of petitioners' in selecting films out of these which their rental contracts allowed them to show, did not exhibit all the films distributed, so that, despite their inferior playing position, petitioners were able to exhibit pictures which had not been shown elsewere.

"With the advent of double featuring, theatres with playing positions ahead of petitioners' used nearly all of the films distributed, and the pictures which petitioners were able to exhibit in the first week of general release, by reason of the distribution system, had had prior showing in nearly every case."

In his dissent, Justice Frankfurter wrote in part: "Our real question is whether the respondents' violation of the Sherman law illegally injured the petitioners. This necessarily involves substantial proof that the petitioners' business would have been more profitable if the distribution of movie films in Chicago had been a free-for-all, and if no factor of the scheme that constituted an illegal conspiracy had been in operation, than under the conditions that actually prevailed.

"Specifically, one feature of the conspiracy was stipulated rentals by distributors in furnishing films to exhibitors. The record appears devoid of proof that if competitive conditions had prevailed, distributors would not have made rental contracts with their respective exhibiting affiliates to the serious disadvantage of independents like the petitioners. They might individually have done so and not have offended the Sherman law."

Col. Revives 'Lone Wolf'

Hollywood, Feb. 26.

With Gerald Mohr in the title role, Columbia is reviving the "Lone Wolf" mystery series, inactive for about two years.

Company recently completed "The Notorious Lone Wolf," and is readying another for late spring.

Warren Douglas in Spins

Hollywood, Feb. 26.

Warren Douglas is getting a runaround at Republic, at least as far as film titles are concerned.

Actor recently completed a whirl in "Inner Circle" and drew the male lead in "The Twisted Circle."

SKY HIGH ON MIAMI BEACH

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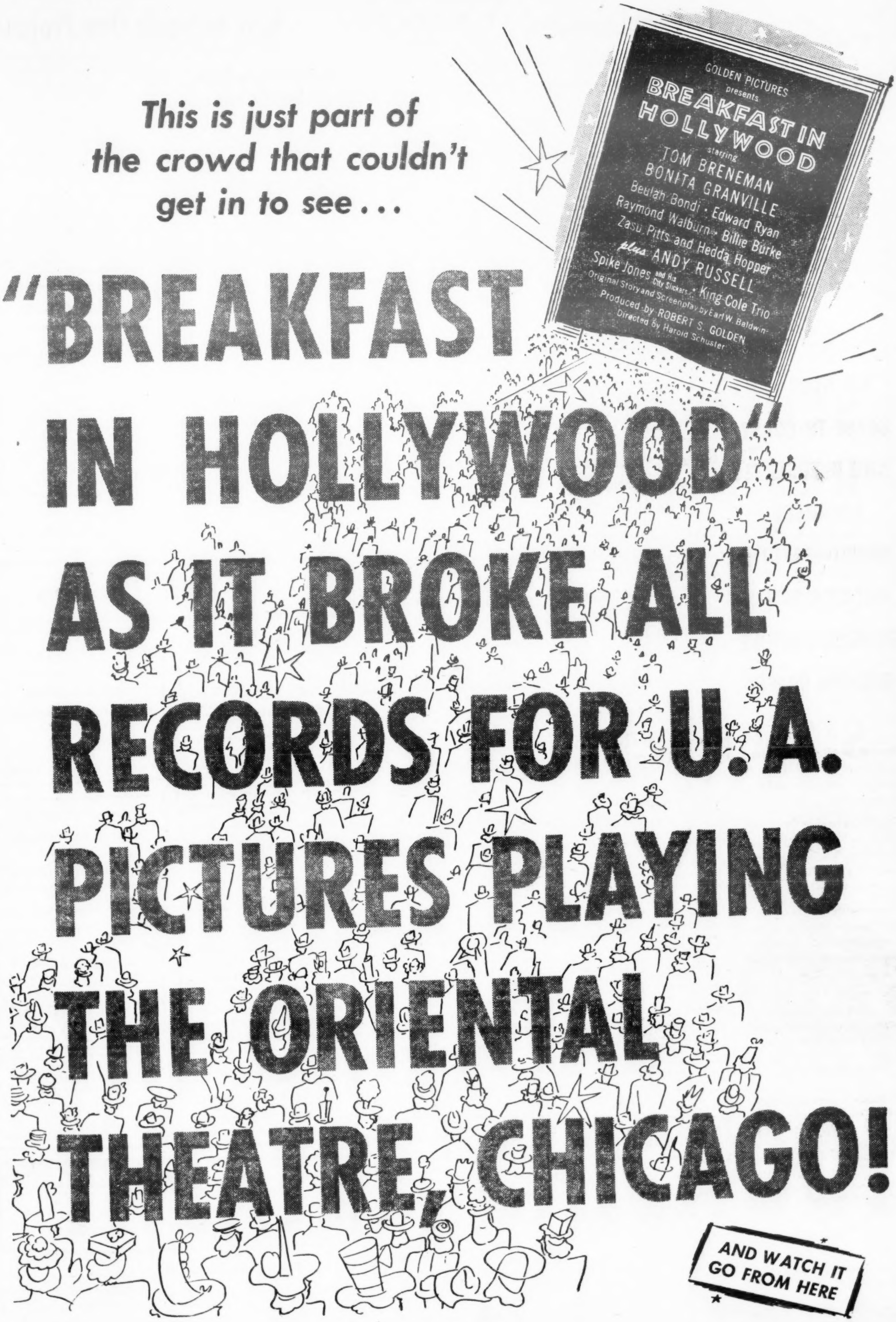
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plus ANDY RUSSELL
Spike Jones and His City Slickers · King Cole Trio
Original Story and Screenplay by Earl W. Baldwin
Produced by ROBERT S. GOLDEN
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"BREAKFAST IN HOLLYWOOD" AS IT BROKE ALL RECORDS FOR U.A. PICTURES PLAYING THE ORIENTAL THEATRE, CHICAGO!
AND WATCH IT GO FROM HERE

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COAST-TO-COAST
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Greater Speed! *Constellations* easily outfly any other transport in service today—and for a long time to come.

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CONSTELLATION

LOOK TO LOCKHEED FOR LEADERSHIP—
YEARS AHEAD IN THE SCIENCE OF FLIGHT

Engineers Unit Maps Expansion

Expansion program, aided by a hike in industry financial backing, will be immediately launched by the Society of Motion Picture Engineers, Don E. Hyndman, SMPE prexy, declared following a weekend huddle of 30 members of the board of governors at Hotel Pennsylvania, N. Y. Increased financial support has been promised by major and indie producers, as well as other industry units, with both current work and future essential projects in mind.

A five-point program of new enginering research projects, Hyndman said, includes: (1) Problems and practices directly related to production, distribution and exhibition; (2) relation of television to pix; (3) standardization procedures to bring greater efficiency and economy; (4) supervision of world-wide standardizations to facilitate international distribution and exhibition of American films, and (5) correlation and assembling of essential reference books.

SMPE technical committees are due for boosts to correlate industry research and experimentation aimed towards improvements in cinematography, process photography, screen brightness, color, preservation of film, projection, theatre design, conservation of equipment, etc. Mushrooming 16mm. field, commercials and industrials will also be studied.

Govt. Housing Topper Confirms Sharp Curb On All Theatre Bldg.

Washington, Feb. 26.

Sharp curb in theatre building, predicted two weeks ago in VARIETY, was confirmed last Thursday (21) by U. S. Housing Administrator Wilson Wyatt.

Wyatt, addressing a luncheon at the National Press Club, said "a great deal of construction" on theatres and other amusement structures will be eliminated under a Government regulation now being drafted to halt non-essential commercial and industrial building.

He said he did not believe that public morale would suffer if theatre construction was held up for some time while materials were channeled into the building of homes.

BRIGHT '46 FORECAST FOR NW EXHIBS

Minneapolis, Feb. 26.

Exhibitors in this territory are given encouragement by J. Cameron Thomson, president of Northwest Bancorp., largest chain of national banks here, who forecasts a bright 1946 business outlook for the Northwest. The area, he points out, experienced its most prosperous five-year period in history during the recent World War.

"We look for further increases in deposits this year and if national labor disputes are settled we anticipate stimulated production of consumer goods," he said at a meeting of bank executives.

The total cash income from the area climbed from $1,683,000,000 in 1939 to $4,200,000,000 in 1945, Thomson reported.

Joan Caulfield Opposite Bing, Fitzgerald 'Stranger'

Hollywood, Feb. 26.

Paramount assigned Joan Caulfield to co-star with Bing Crosby and Barry Fitzgerald in "Welcome Stranger."

Picture rolls next month, with Elliott Nugent directing.

University Show

Continued from page 1

role of Antonio, a barkeep, went as follows:

"You betcha hat, a Democrat will find it just as tough
"To get his candidates the votes
"As buying Jim Petrillo's notes.
"The music plays . . . the public pays—and stuff."

Last night's (25) lyrics were brand new. They took a crack at Philly's bad drinking water.

Now the members of the cast are worried whether the City Administration will take offense. Water situash has been a hot political potato in Philly.

Thalia, Chi Nabe, Loses $1,000,000 Trust Suit Vs. Major Cos., Exhibs

Chicago, Feb. 26.

Million dollar anti-trust suit brought by Thomas A. Murray, former operator of the nabe Thalia theatre, against various distribs and exhibs, was dismissed by Federal Judge William J. Campbell last week.

Suit against Metro, 20th-Fox, Warner Bros., etc., plus a number of localites, was originally filed about two years ago, but Federal Judge William H. Holly dismissed most of the defendants. Those left were Capitol Pictures of Illinois; Henri Elman, PRC franchise holder; John A. Manta and Van A. Nomikos, exhibs; and the Milo Theatre Corp., the Thalia's chief competitor.

The jury then brought a verdict of $105,000 against the latter, but Judge Holly set it aside on grounds of insufficient evidence, granting it a new trial. Latter is the one Judge Campbell kicked out last week.

Following presentation of the Thalia's case by Lester Murray, attorney son of the complainant, defendant attorneys asked for a directed verdict of not guilty. Judge Campbell's prime reason for granting it was that the product shuffled between local exchanges and exhibs was not in interstate commerce, and therefore the case couldn't come under the Sherman anti-trust law.

Murray's principal beef was that the Milo management had bought from Elman 78 films during a certain period but had exhibited only 23, putting the remainder on the shelf. When Murray tried to buy them from Elman for the Thalia, he said, he was turned down.

After the dismissal, Murray said he would appeal Judge Holly's original ruling to the Circuit Court of Appeals. He'll appeal Holly's and not Campbell's, he said, because the latter's is predicated on Holly's.

Countersuits Aplenty In Chi Exhib-Union Row

Chicago, Feb. 26.

Countersuits were plentiful here last week as a followup on the suit filed by the Government a few weeks ago against Ben Cooney, owner of the nabe Ogden theatre, to force him to rehire his nephew, Ed Cooney an honorably discharged sailor. For 11 years latter, before entering the service, had been the Ogden's projectionist. The Motion Picture Operators Union, local 110, has refused to let him go back to the job, decreeing that he has to wait his turn like everybody else.

The elder Cooney filed legal proceedings in Federal District court asking, in effect, who's boss—the Government, or the union—and Val Meyer, who Ben wants to replace with Ed, filed an intervening petition complaining that the Government is trying to deprive him of his job.

Ben's cross-suit charges that "certain persons"—meaning the union—are threatening to prevent him from re-hiring Ed, and asks that they be restrained from interfering.

Rep Sets 'Ghost' Meggers

Hollywood, Feb. 26.

Republic assigned Fred Rannon and William Whitney as co-directors on its second 1946 cliffhanger, "The Crimson Ghost."

Episode picture, in 12 chapters, goes into work March 26, with Ron Davidson at the helm.

Best-Sellers

Continued from page 3

course) plus the fact that it is a big costume affair. Studios feel they've had enough of the latter recently. Despite all this, a Hollywood deal is not entirely unlikely if more favorable terms can be made than currently being asked.

On "White Tower" a tag of $150,000 has been set. Feeling by story editors is that the qualities which make it a good book are too much the activities going on in men's minds and not enough real action. However, the author is currently on the Coast, endeavoring to sell his idea for a screen treatment.

"Brideshead Revisited" is felt to be too longhair, in addition to having religious angles difficult to hurdle. This plus the price tag.

Two lower-priced sleepers on the list which are regarded certain of eventual filming are "Foxes of Harrow," by Frank Yerby, and "Gather Ye Rosebuds," by Jeanette Nolan.

Major 16mm. Distribs May Also Have to Supply Own Projectors

Major distribs planning to release their product in 16mm. abroad are finding they may have to go into the business of selling or leasing projectors, too. They've been resisting the idea, since it requires a large organization to service the equipment, but in a number of countries where prospects look best for 16mm. release, there are no sales outlets for projectors and associated equipment.

Distribs' idea, wherever it is possible, is to attempt to get Bell & Howell, and other large makers of 16mm. equipment, to set up their own sales and service agencies, so that they can concentrate on film sales without the celluloid peddlers carrying a stock of spare parts.

Distribs Plan to Force 7-Day Deliveries In The New York Area

Because of limited film delivery service to theatres in the large area handled by the New York exchanges, distributors are planning to force accounts and, in turn, delivery companies into operating on a seven-day basis as before the war. Matter was the subject of a discussion at meeting last week of the N. Y. Film Board of Trade.

Spokesmen declare the delivery problem will have to be solved through pressure from exhibitors. During the war, due to transit problems, delivery services were permitted to go on a five-day week. They want to remain on that basis.

Distribs have been making various special deliveries on their own account in order to take care of customers, paying for it themselves. There are no regular deliveries on Mondays or Fridays at present.

Innes Returns to Par As E. Production Exec

Hiller Innes, for many years with Paramount before entering the service, on Monday (25) returned to his former post as homeoffice production manager and executive assistant to Russell Holman, eastern production chief.

At the time of his discharge from the Navy, Innes was a lieutenant commander with the Seventh Fleet, serving as photographic officer.

Pasternak

Continued from page 3

prices?" Pasternak declared. Moreover, many times the best lines in the play, while acceptable on the stage, are unusable under the stricter standards of the screen, producer said. To top off a bad deal all around, Pasternak summed up, "if you make a good picture, it's the play that did it, and if it's bad, you're accused of ruining the play."

Pasternak plans to produce a series of semi-musicals for Metro, leading off with "The Kissing Bandit," which starts shooting in April. Other pix on his slate are "The Birds and the Bees," "This Times for Keeps" and "Ballerina," a remake of the old French picture of the same title. Pasternak returned to the Coast Monday (25).

New York Theatres

Robt. WALKER June ALLYSON In M-G-M's THE SAILOR TAKES A WIFE
IN PERSON! SAMMY KAYE and his Orchestra
JACK CARTER
Extra! MARIE (The Body) McDONALD
CAPITOL B'way at 51st

Sydney GREENSTREET • Geraldine FITZGERALD • Peter LORRE
In Warner Bros. New Hit
"THREE STRANGERS"
IN PERSON
JACK CARSON
and His Radio Show
ARTHUR TREACHER
and TUGWELL
In Person
ART MOONEY
and His Orchestra
B'way at 47th St. STRAND

Alice FAYE • Dana ANDREWS • Linda DARNELL
"FALLEN ANGEL"
A 20th Century-Fox Picture
PLUS ON STAGE—CARMEN MIRANDA
NESTOR CHAYRES Extra! ARCHIE ROBBINS
BUY VICTORY BONDS ROXY 7th Ave. & 50th St.

NOW PLAYING 'ROXY'
4TH WEEK
THE NEW MARCH of TIME
Life With Baby

Gary COOPER
Ingrid BERGMAN
EDNA FERBER'S
"SARATOGA TRUNK"
Warners' Biggest with Flora Robson
Continuous Pop. Prices Hollywood Broadway At 51st St.

BING CROSBY BOB HOPE
DOROTHY LAMOUR
In "ROAD TO UTOPIA"
In Person—Benny Goodman
PARAMOUNT Times Square

DAVID O. SELZNICK presents
INGRID BERGMAN
GREGORY PECK
in ALFRED HITCHCOCK'S
SPELLBOUND
ASTOR B'way & 45th St.
CONTINUOUS FROM 9:30 A.M. • LATE SHOW EVERY NIGHT

RADIO CITY
MUSIC HALL
"ADVENTURE"
Spectacular Stage Productions

PARAMOUNT'S
"THE LOST WEEKEND"
Starring
RAY MILLAND - JANE WYMAN
With Phillip Terry, Howard da Silva, Doris Dowling, Frank Faylen. Produced by Charles Brackett. Directed by Billy Wilder.
Doors Open 9:30 A.M. RIVOLI B'way & 49th St.

LOEW'S STATE B'WAY & 45
ON SCREEN Thurs., Feb. 28 BETTY HUTTON in PARAMOUNT'S 'The STORK CLUB' Barry Fitzgerald Don DeFore
IN PERSON Famous, Singing Personality of Stage, Screen and Radio John BOLES
WEE BONNIE BAKER

RKO PALACE B'WAY & 47th St.
Dorothy McGuire George Brent
Ethel Barrymore
"THE SPIRAL STAIRCASE"
An RKO Radio Picture

CLAUDETTE ORSON GEORGE
COLBERT • WELLES • BRENT
TOMORROW IS FOREVER
Continuous Performances Popular Prices
WINTER GARDEN
B'way & 50th Street
Doors Open 9:00 A.M.

CHAS. HOFFMAN GETS 'KISS'

Hollywood, Feb. 26.

Warners handed Charles Hoffman production reins on "A Kiss in the Dark," a musical wrapped around a song composed by Victor Herbert.

Scripting chore goes to Richard Sale, for summer filming.

Despite an overrun there are more than

2,400 Unfilled Requests

for

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Reinsch-Scripps Scrap, Political Switch on Okays, Spark FCC Hearings

Washington, Feb. 26.

Political power hovered in the background of three new stations okayed last Wednesday (20) at FCC, while two important administration figures featured other commission hearings during the week.

Top interest focussed on FCC approval of a new standard station in Lexington, Ky., to Edward Pritchard, Sr., father of the newly appointed general counsel to the National Democratic Committee. Pritchard, Sr., is president of the Lexington Broadcasting Co., which won a green light for a regional operation in Kentucky.

In Alabama, Walter Bankhead, attorney and son of Senator John Bankhead, got an FCC grant for a new local outlet in tiny Jasper, Ala. Bankhead, Sr., served briefly as Congressman in 1940 following death of his uncle W. B. Bankhead, former speaker of the House.

Next-door in Georgia, Carter C. Peterson, nephew of Hugh Peterson (D., Ga.), won out on a new 250-watter in Savannah.

Meanwhile, J. Leonard Reinsch, radio advisor to President Truman, appeared at FCC hearing to do battle with the Scripps-Howard Radio, Inc., for use of the 630 kc channel in Cincinnati. Reinsch, teamed up with Frank McIntosh, former technical director of the Fort Industry stations in the Queen City Broadcasting Co., wanted to bring a new service to the town, while Scripps-outlet WCPO would like to change over to the 630 kc band and triple its present coverage.

Counsel for Scripps, anxious to get Reinsch political affiliation in the record, after some verbal shadow-boxing drew frank admission from Reinsch that, in addition to managing the Governor Cox radio stations (WHIO, WIOD, and WSB), he had some "extra-curricular" duties in helping President Truman with his radio speeches. Also in issue in Cincinnati is a Mutual contract, which will go to whichever of the two bidders wins the preferred 630 kc position.

Concurrently, name of Under-Secretary of War Kenneth Royall was drawn into another FCC hearing. Royall owns a sixth interest in the Eastern Carolina Broadcasting Co., licensee of WGBR, Goldsboro, N. C., one of a half-dozen stations battling for use of the 590 kc wave length with increased power.

CBS Revamps Sun. Line, Moves 'Platform' From Sat., Adds Bryson Spot

Effective March 17, the CBS Sunday morning and early afternoon programming setup is being revamped to achieve a better sequence in programming, particularly on religious shows.

Involved in the new Sunday program structure is a switchover of "People's Platform" from Saturday 6:15-6:45 p.m. into the Sabbath afternoon 1 o'clock slot, and a revision of the show's format.

Henceforth "Platform" will be given over to a two-speaker debate. Lyman Bryson, who produces "Platform," will also be slotted in the 1:30 Sunday afternoon spot with a new program tabbed "Time for Reason." It'll be a 15-minute discussion program.

Dee Englebach Producing Squibb-Academy Airer

Hollywood, Feb. 26.

Dee Englebach has been named producer-director of the new Squibb-Academy Awards Theatre, slated to bow in next month over CBS. Leith Stevens will compose the score for the show and conduct the orch.

Frank Wilson has resigned from the J. Walter Thompson agency in N. Y. to write adaptations. Englebach continues as director of the Dick Powell "Rogues Gallery" on Mutual.

Washington — Raymond Michael recently out of the AAF, has returned to WMAL. He handled sports announcing before the war. While in the Army, Michael served as emcee for the Air Transport Command's variety show "Contact Caravan" which toured South America and Europe.

Duffy Elected BBD&O Prexy in Exec Revamps

Bernard C. Duffy has been named prexy of Batten, Barton, Durstine & Osborn, succeeding Bruce Barton in a realignment of top positions in the agency announced after the annual meeting of stockholders. Barton takes over as chairman of the board, with Alex F. Osborn, former chairman, named vice-chairman.

Charles H. Brower, veepee over the copy department, was elected exec veepee in charge of all creative services. J. Davis Danforth was elected exec veepee over account operations. John C. Cornelius of Minneapolis was reelected exec veepee and western manager in charge of BBDO offices in Chicago, Minneapolis, San Francisco and Los Angeles. Hollywood office, headed by veepee Wayne Tiss and engaged only in radio activities and motion picture tie-ups, is directed from New York.

F. R. Feland, Duffy and Osborn were reelected as the exec committee, with Feland as chairman.

NAB to Reopen Academy Plan

Hollywood, Feb. 26.

In mid-April board of National Assn. of Broadcasters will again sit on proposals for establishment of an Academy of Radio Arts and Sciences. Findings and recommendations of country-wide committees will then be studied and some decision made on matter that has been kicking around for nearly a year without tangible result.

Plan presented originally by Lee & Losch when NAB convened here in January was considered too ponderous and involved. Sheer size of the brochure scared off industry leaders. It reportedly embodied all aspects of motion-picture industry's Academy plus. Academy idea was not then abandoned. Only the presentation was shied from. NAB had looked for an attractive and concise skeleton plan which could later be embroidered. When surveyors went overboard with comprehensive tome the unprepared board gave it a quick check and said matter would be left in abeyance.

Committees were appointed to reinvestigate field. William F. Ryan, manager of NBC outlet station KFI, was named local committee chief. He and others throughout the country will make their report at board meeting in Washington, on April 15.

Down on the Farm!
LOWELL WATTS
KLZ Farm Reporter

He directs KLZ's daily noontime farm service program devoted exclusively to the advancement of farming as a business and a way of life.

KLZ, DENVER.

Sport Thrills Of Century Set By Kelly, Denton

Hollywood, Feb. 26.

Mark Kelly and Jim Denton have cooked up a nostalgic sports idea which is getting responses from two advertising agencies as a radio program titled, "Thrills of the Century." Sporting editors, columnists and reporters throughout the country have been asked to recall their most vivid memories of sporting events. Consensus of 132 listed these as the most memorable:

Dempsey-Firpo fight; Dempsey-Tunney "long-count"; Bobby Jones' "grand slam" in golf; Jim Thorpe's varied athletic endeavors; Babe Ruth calling his home run shots in 1932 world series; Grover Cleveland Alexander arising from his sun bath to stop the Yanks in world series in 1926; Red Grange galloping through Michigan's football team; Athletics coming from behind and scoring 10 runs in one inning to beat the Cubs in the world series in 1929; War Admiral against Scabiscuit on the horse track; Dempsey atomizing Willard in 1919.

Lou Gehrig retiring from the Yankee lineup after 2,141 consecutive games; Charlie Paddock winning the two sprints in the Inter-Allied Games; Joe Louis strafing Max Schmeling; Tod Sloane revolutionizing the jockey art; Notre Dame vs. Ohio State in 1935; Jeffries and Johnson in the Reno battle; Fred Merkle neglecting to touch second base in a crucial game between Giants and Cubs; Jesse Owens a triple Olympic winner in Berlin, 1935.

Cuba Wins Clear-Cut Victory in Int'l Parley on Channel-Band Allocations

Washington, Feb. 26.

Tiny Cuba won a clear victory over U. S. broadcasters yesterday (25) when representatives of the U.S. and seven other North American countries signed an agreement to give the island use of five U. S. clear channels and seven North American regional bands.

While FCC Commissioner E. K. Jett, chairman of the international parley, expressed regret at the breakdown of the American channels, alternative of letting the present treaty lapse next month would, he declared, result in "chaos on all broadcast bands."

Signing of the three-year interim agreement climaxed the three weeks of heated battle, with Cuban delegates walking out on the conferees, threatening to let the present treaty expire, and generally keeping U.S. reps with their backs to the wall.

Agreement as now written provides:

1. Cuban stations, up to one kw power in far eastern part of the island can locate on following U.S. clear channels: 800 kc, 670; 640; 850 and 830.

2. Only two U. S. clears, according to U. S. delegates, are "adversely affected" by the agreement. NBC affiliate KFI, Los Angeles, on 640 kc, and American outlet WENR and WLS, Chicago, are the aggrieved parties. Safeguards in the treaty protect KFI from interference from Cuban stations west of El Paso, Texas, and the Chicago stations, north and west of Jacksonville, Fla.

3. NBC-owned WMAQ on 670, NBC affiliate KOA on 850, WHDH, 850, and CBS-owned WCCO, Minneapolis on 830, will have to share their channels with low-powered Cuban stations.

4. On the credit side, regional U. S. broadcasters, despite the loss of channels, are given more, rather than less, protection from outside interference.

5. Hailed as single greatest advance in international radio is treaty pledge for an engineering committee of Cuban, Mexican, U. S. and Canadian experts, to see that stations in each country are operated in line with treaty provisions.

6. Congestion in North American broadcasting, according to FCC Commissioner Jett, is expected to clear up before next NARBA is negotiated, as FM cuts into standard broadcasting. Cuba, which has no FM outlets now, could be served entirely by high-frequency stations, he told the delegates.

Next confab on North American assignments is slated for Sept., 1947, in Canada.

FCC Gets Lashing From WADC, Akron, On Its Conditional Grants Action

Washington, Feb. 26.

FCC operations under the Supreme court's decision in the Ashbacker radio case got a heavy tongue-lashing in a brief filed last week by WADC, Akron. The station suggested that FCC's practice of handing out a conditional grant to one of several competitors for a standard broadcast channel before hearing requests of all bidders may be a "loophole" under which the commission hopes to dodge requirements of the high court ruling. The court ukase, WADC claimed, calls for hearing before any grant may be made.

The station's kick followed FCC announcement early this month of a conditional grant permitting WGAR, Cleveland to hike its power on the 1220 kc channel. WADC also has a bid in for use of the frequency.

WADC was also burned at commission's implication at time of the WGAR grant that its application "may have been filed" merely to delay and hinder a grant to Cleveland. The Akron outlet argued that its application was not, as commission suggested, "substantially the same" as one earlier turned down at FCC. The commission's "unsubstantiated" charge of a "strike" application, WADC pointed out, could do the station considerable harm.

The station's protest was filed by Washington attorney Paul Segal, who argued and won the Ashbacker case before the Supreme court.

Tinney, Broza, Rosenman New Veepees at WCAU

Philadelphia, Feb. 26.

Three members of the WCAU staff were elected vice-presidents last week. They are Com. Joseph L. Tinney, assistant to the president, named executive veepee; Stanley Broza, program director, now vice-president in charge of programs; and Alexander Rosenman, who becomes vice president in charge of sales. The latter two have been with WCAU for more than 20 years.

Philip J. Sharkey was named treasurer, and Leonard Levinson was re-elected secretary. Dr. Leon Levy remains as vice-president and I. D. Levy, as chairman of the board.

Tinney, who was head of the Philly public relations office for the Navy before joining WCAU six months ago, will take over most of the details of running the station while Dr. Levy concentrates on the development of the new WCAU radio and television center planned for No. Broad street.

H'wood, N. Y., Chi Director Merger?

Hollywood, Feb. 26.

Indications are that trio of radio director unions here, in New York and Chicago will soon join together. Radio Directors Guild here is already preparing articles of affiliation with Gotham group which will be voted upon at next special membership meet, called for March 12. New York unit is reported to be feeling out American Federation of Labor regarding the meld. Latter unit is already an AFL affiliate and any alliance with non-AFL groups would have to be approved. Midwestern and Coast outfits have no connection, having been independently formed on New York union's pattern.

Trio was originally at odds but is now eager for amalgamation which would lend greater strength and permit membership interchanging and transfers.

Coast RDG is currently completing its own organization. By-laws and constitution will also come up for vote at the mid-March meeting. When decks have been cleared it is very probable that trio will emerge as one, retaining certain autonomies.

RDG heads here are also working with American Federation of Radio Artists for release of some members now on AFRA rolls. Directors were taken in along with announcers when AFRA signed CBS. Event predated formation of RDG. AFRA is agreeable to the transfer and RDG will assume responsibility of conditions of pact between CBS and AFRA. That deal will be consummated before net's renewal with AFRA comes up in November.

Anacin 'Real Stories' Acquired by Air Features

Air Features takes over production of "Real Stories from Real Life," nighttime serial on Mutual, sponsored by Whitehall Pharmacal Co. for Anacin.

Drug outfit is reported to have been dissatisfied with the show's ratings, although liking the original idea behind it, which bases the dramat on mag stories. "Stories" has a Hooperating ranging from 2.1 on its lowest night to 5.1 on the highest, and bankrollers feel it can be needled into closer realization of its potential.

With Mutual continuing to own the package, the new producers will inherit it as of March 11, and may change format or experiment with more than more format.

Allison to WPEN

Philadelphia, Feb. 26.

Milton F. (Chick) Allison, formerly of WLW, Cincinnati, has been named sales manager of WPEN.

Allison, recently mustered out of the Navy where he served as information officer for the Navy Supply Corps, also was formerly associated with KMBC, Kansas City.

BENNY LAFF-GETTERS BECOME BIG BUSINESS

Seems that any gag on the Jack Benny radio show has a chance to become a big business proposition. Following the returns from the "Why I Hate Jack Benny" contest, it now turns out that two little ditties that were introduced solely for laughs on the Benny Sunday night airer have snowballed in popularity to the extent that one will be plattered and the other published in sheet form.

"Pickle in the Middle (and the Mustard on the Top)," opening lines of a gag ditty sung on the show by Artie Auervach, Benny's "Hot Dog Man," will be published by Robbins as soon as John Tackaberry and Carl Sigman can work the line into a complete song.

"Onesy Twosy," second gag ditty, has already been waxed by the Pan Am Record Co., with Eddie Cantor warbling the lyrics. Disk, due for distribution this week, will be first on the market. Song is by David Franklin and Irving Taylor, Coast writers. Reverse side of the disk will feature "Rather Do Without You, Baby," with music by Emery Heim and words by Wolfe Kaufman.

Mercer's 'Lucky' Exit Only Temporary Halt

Johnny Mercer's unexpected disappearance from the Lucky Strike Hit Parade last Saturday (23) stirred much comment in the trade over whether he had also tangled with George Washington Hill, American Tobacco head, or the producers of the program. However, when Mercer signed to do the program, a clause in the agreement allowed him to take two weeks off because of his writing chore for the "St. Louis Woman" show he's doing with Harold Arlen.

This is what occurred the past week. Mercer went to Boston for rewriting on the show. He'll be off this week (2), too, but returns the following Saturday.

Ford Summer Lineup

Hollywood, Feb. 26.

A light musical show will replace Ford Sunday Evening Hour for summer months starting in June. Leith Harline will direct a 36-piece orchestra for the show, which will feature guest singers, instrumentalists and chorus.

George Zachary will produce the show which John Swallow supervises for the Kenyon & Eckhart agency. Script will be handled by George Faulkner. W. B. Lewis, K & E head, and Swallow prepared the format and will assemble all talent. Former will return to New York from here later in the week, but returns for the program's preem.

THE BITTER TEA OF PROSPERITY

Who's Next?

General sentiment is that the FCC crackdown on the Don Lee network and WBAL, the powerful clear channel outlet in Baltimore, is a healthy omen for the industry, since it portends an era of stricter vigilance. It's no exaggeration to say that plenty of broadcasters whose licenses are up for renewal are scared silly by the FCC's "serving of notice" that over-commercialization of program structures and violation of FCC anti-monopoly rules will henceforth come under close surveillance.

It would seem that the FCC's order for an investigation into the Don Lee and WBAL practices is a note of caution to the boys who "lived by the jingle"; who snowballed a spot announcement into a fortune, and now find themselves on the spot. In effect, it's another way of saying: "Well, boys, the war's over. You cashed in while the cashing in was good, now how about utilizing your station for the public interest, as well?"

Reflecting over the war years and the general conduct of many stations, it doesn't conjure up a very pretty picture. Public service programming of a constructive nature too frequently went by the boards as broadcasters concentrated on raking in the coin. There was an abundance of it around, and they lost no time in grabbing it up.

These include a number of stations that, in the past few years, obtained FCC okay for a power hike on the grounds that they would render a more distinct contribution in the public interest. Unfortunately, they made the mistake of committing themselves in writing. Now the FCC appears to be catching up on the boys to whom a pledge was nothing more than a scrap of paper.

Nice going.

P&G Finds Comedy Strips Don't Pay Off; Drops Kirkwood, 'Mommie'

Hollywood, Feb. 26.

Procter & Gamble is dropping Jack Kirkwood at the end of March, and "Mommie and the Men" later, at cycles end. Into the half-hour CBS strip go Lanny Ross and the detective series based on "Agatha Christie's Hercule Poirot."

Kirkwood is being cancelled because P&G found comedy strips don't pay off and Jack Smith is doing so well ratingwise. The soap outfit, however, took an option on Kirkwood's half-hour show, recently recorded.

Kirkwood gets his notice tomorrow (Wednesday). It is likely he may get one of the two Drene spots next fall, as P&G liked his half-hour format.

CBS Holds Hayes To Keep Audience

CBS, in an unusual gesture to retain the Helen Hayes "Textron Theatre" audience during the three-week interval between the show's bow out and the premiere of the new Squibb - Academy dramatic show, is "buying" the Hayes package, writer, producer, star 'n' all.

"Textron" scrams from the 7 o'clock Saturday night spot on March 2. The new Squibb airer doesn't move in until March 30, thus leaving a three-week gap. Rather than risk losing the audience, CBS will "sponsor" the actress in a series of dramatic shows slanted toward hypoing interest in the Red Cross drive.

Miss Hayes assented to the deal, and put in the pitch for Lester O'Keefe to continue at the production helm, with Bob Cenedella as the writer. CBS said okay.

CBS BUILDING SATURDAY BIOGRAPHICAL DRAMAT

With "People's Platform" moving from the Saturday 6:15-6:45 p.m. time to an early Sunday afternoon slot effective March 17, CBS is building a new dramatic show for the Saturday segment. It's part of the new program development currently being undertaken under the William S. Paley-Davidson Taylor aegis.

New show's format will be biographically - slanted, highlighting the incidents in the lives of the men who helped make America.

Stroud Twins' CBS Show

Comedy show built around Claude and Clarence Stroud is on the CBS revamped programming sked, with auditioning set for next week.

Irving Mansfield will produce-direct.

T. Dorsey, Cugat, Lombardo Get Coca-Cola Eye

Long anticipated postwar revamp of the Coca-Cola "Spotlight Bands" format appears to be shaping up for the near future, with D'Arcy agency huddling with sponsor on new talent lineup. Show, heard Monday, Wednesday and Friday nights on Mutual, will get a considerable budget hypo, with plan to spot three permanent top name bands, each taking over one of the nights on a regular weekly basis.

With a three-way accent on "sweet, swing and rhumba," efforts have been made to line up Tommy Dorsey, Guy Lombardo and Xavier Cugat as the permanent band attractions on the show. However, the coke outfit's demand for an "exclusivity" which would prevent the bands from taking other commercial airers appears to be the stumbling block to date.

For one thing, Dorsey is currently being romanced by Standard Brands to go back in the Sunday night NBC slot as summer replacement for Charlie McCarthy, the spot he held down last year. Because of the favorable reaction to the show, Dorsey feels an attachment to the bankroller. He's also being considered as the summer replacement for Jimmy Durante-Garry Moore and, under the Coca-Cola "exclusive," he would be prevented from taking either of the shows. It's understood Dorsey would rather hold off until the fall on the coke deal, in order to wrap up one of the summer shows.

It isn't considered likely, either, that Lombardo would toss in his ABC show for Chelsea cigarets, with Larus Bros., the sponsors, reportedly very happy with the show's current audience pull.

Understood that under the new setup, only one of the bands (probably Dorsey) would play from industrial plants, etc., with the other two bands doing regular studio shows.

MAY 'FORCE' UPPED RATES

By GEORGE ROSEN

Where, some are asking, do NBC and CBS go from here?

The four major networks rolled up total gross billings during 1945 of $190,750,000. That just about hits the previous year's total on the button, less than $100,000 separating the two figures. Whereas CBS, with total gross time sales of $65,730,000, took a 2% dip on the year, NBC was up 2% with billings totalling $64,500,000. But wrapping up the cumulative four major networks total, it's even-steven on billings with the previous year.

All of which highlights one significant point: As far as NBC and CBS are concerned, the two-network picture has stabilized itself. For the past couple of years, the webs have been sold out completely. It's apparent that, under the present rate structures and methods of operation, 1946 will wind up as a repetition of last year and the year before. Billings may vary a few thousand dollars monthly one way or the other, but the year's total will reflect anew the stabilized position of the two webs in the wake of the continued SRO business.

Since the networks are primarily in the business of making money and advancing the profit columns over the previous years, the question being posed is: How, then, can NBC and CBS wrap up additional biz and spiral their income figures in 1946? Will it be necessary for the webs to go out and achieve bigger hookups? Or, as some industry pulse-takers are inclined to believe, has the situation advanced to a point where the two top webs will be forced to hike their rates to advertisers?

If the latter course is pursued, and some see it as inevitable, what will be their talking points? Obviously, with other media opening up, the webs would of necessity be obliged to proceed with caution in proposing that the advertiser lay more money on the line. But some see in the webs' favor the argument that radio audiences are increasing week by week. Millions of soldiers are back in civilian life, all potential customers of radio bankrollers. Figures compiled by the rating organizations offer black-and-white testimony that sets-in-use have been increasing at an accelerated pace since V-J Day. And, to cap the argument, the latest census reveals that the U. S. population has climbed to 140,000,000—in itself insuring a vast radio audience buildup.

These, it's maintained, are facts that the advertiser can't laugh off.

Andrews Sis Bowing Out March 27 as N-K Pulls In Horns; Set New Show

The Andrews Sisters exit from the Wednesday night Nash-Kelvinator show on CBS on March 27, at the end of the current 13-week cycle.

Agency on the N-K account, Cornell, Geyer & Newell, says the show's bowout is cued to the sponsor's "new approach to radio," with a revision downward in program budgeting. Andrews Sisters show had a weekly talent-production nut of $12,500.

Curt Massey will be a holdover from the current show when the new N-K program moves in on April 3. It'll be a musical format, with remainder of talent still to be lined up.

Berle's CBS Quiz Show

With the next 10 days, CBS will audition a new comedy quiz show with Milton Berle as emcee. Cy Howard will produce.

Show is being aimed at a nighttime slot, with reports it may go in one of the vacated commercial hiatus slots this summer.

Reconversion in the American Home Chief Factor in Bouncing of Ratings; Mob Behavior Cues Listening Habit

By C. E. HOOPER

A week ago I wrote describing two factors, "statistical variation" and "seasonal variation." I pointed out that both are ever-present reasons for change in the size of audience ratings. What follows is the further discussion of the subject which I promised. Both contributions are prompted by the question: "What makes ratings bounce?" Now I will write about the effect of current "reconversion" within the American home.

As we went into the war, our reports pointed out how listening trends were reversed by the change to War Time, by the advent of gas rationing, and later by the reduction in the number of people per home and the number of hours people were spending at home.

The country was months, even years, getting *into* the war. We have been getting *out* in days. Last December we released figures indicating an increase in persons listening per listening set. The causes were the return of persons from the armed forces, shorter hours in plants, doubling up due to the housing shortage and, most recently, strikes.

The armed forces developed new tastes in radio listening while at the front. War workers now have leisure and are learning to listen all over again. Former night workers are off the night and swing shifts. Freedom of movement has been increased with the termination of gas rationing. Change from War Time back to Standard has had its effect. Who is home...What they can do...When they can do it...Where it can be done...All these are new and changed since V-J Day.

Anybody can turn on the radio. It's an act which can be performed

(Continued on page 46)

Welles Loses Sponsor, Will Stay on Sustaining

The Orson Welles show, heard over ABC Sundays at 1:15 p.m., will go on sustaining basis after March 10, when show's sponsor, Lear, Inc., bows out.

Sponsor claimed it couldn't get any product to sell, due to strike situation, and wanted to set a deal whereby it could pick the show up again later. Claimed it couldn't come to terms with Welles, so dropped out.

Pabst in Summer Splurge, But Says Kaye'll Be Back

Pabst plans to lay it on the line coin-and-production-wise, for the summer replacement show for Danny Kaye. Meanwhile there's been some speculation as to whether the beer sponsor isn't prepping the hot-weather airer as a possible permanent replacement for Kaye should the show click. However, Warwick & Legler, agency on the Pabst account, says positively t'aint so to reports that Kaye will scram out of the picture at the end of the season, that the replacement program is strictly a seven-week proposition.

As new show shapes up it'll be a three-way orchestral-vocal musical parlay shared by David Rose, Tony Martin and Georgia Gibbs. Latter has been a frequent guestar on the Kaye series. It's reportedly a $7,000 package which, in terms of summer shows, is top coin.

The Kaye Friday night CBS show has been the subject of continuous pro-and-con discussion as to whether the pix-legit comedian is for radio. Sam Goldwyn, his pix producer, leads the contingent holding that in in terms of boff comedy Kaye is strictly visual.

$6,934 Average Night Show Cost

Chicago, Feb. 26.

Average cost of the 91 half-hour evening shows currently on the networks is $6,934.62 a week, and each of the country's 43 quarter-hour daytime shows—also web—costs $2,239.53. To the penny.

These figures were arrived at last week by the Chi office of Foote, Cone & Belding, and it wasn't just doodling. In securing actual costs for each airer, adding up the total and dividing them by the number of shows, the agency men were laying out a presentation for a new client. Figures are for the four major webs, of course—no regionals and no local shows.

Outcome amazed FCB officials, because the evening costs especially are felt to be surprisingly low, in view of all the squawks about the high costs of talent nowadays. And, because they are so low, the outlay for daytime stuff—mostly soap operas—is surprisingly high.

P&G Happy With FBI

Hollywood, Feb. 26.

Procter & Gamble called off its deal for "Dr. Kildare" and is not replacing "FBI In Peace and War" for Lava Soap. Latter show posted a 15.8 Hooperating and at Milton Biow's insistence it stays where it is.

P&G released all claims on the show which is now being offered around to other agencies.

'Barber' for Rent By Beer Sponsor

Another lend-lease deal, similar to the American Tobacco-Colgate pact on Kay Kyser, is currently under consideration. It involves the Barry Fitzgerald-"His Honor, the Barber" nighttime show which is sponsored by Ballantine.

The bankroller, faced with retrenchments and curbing of its radio expenditures because of the grain situation and ban on use of substitutes for beer, is unhappy over the whole affair. It would like to retain a hold on the show and the NBC time (considering the ex-CBS Ballantine comedy program fiasco last season, the beer people developed a warm spot for the Fitzgerald show) and hence would like to negotiate a lend-lease arrangement until the whole thing blows over. Otherwise, it looks as though the Ballantine show will go by the boards as one of the major casualties in the pending beer crisis.

J. Walter Thompson, agency on the account, is maneuvering for some solution.

Edelbrew also cancelled its "Keep Ahead" show with Lew Parker on WOR (MBS, N. Y.) last Friday (22). The show had been on three years, and the kill order came Washington's Birthday effective that very night.

Edelweiss Retrenches

Chicago, Feb. 26.

First local show in Chi to feel the result of the Government's recent order reducing brewers' use of grain is Studs Terkel's "Waxed Museum," on WENR since last September. Edelweiss, sponsor of the show, dropped it Sunday (24), but is continuing with Paul Harvey's five-a-week newscast.

Other retrenchments are expected from the smaller brewers throughout the country, although the Big 3—Pabst, Schlitz and Budweiser—are going ahead as is.

Estimated Weekly Network Program Costs: 1946

Night-time and Day-time Overall Costs Include Production Expenses, Actors, Musicians, Writers, Royalties, Freelance Directors, Transportation, Prizes, Etc., But Not Radio Time.

(Point of Origination also included, as follows: N for New York, C for Chicago, H for Hollywood. Asterisk (*) indicates several writers on a show, these being listed in a footnote.)

PROGRAM	ORIG.	COST	NETWORK	AGENCY	ACCOUNT	PRODUCER	WRITER
"A Date With Judy"	H	$3,500	NBC	Roche, Williams	Tums	M. Linderman	Aleen Leslie
"A Woman's Life"	N	2,750	CBS	Young & Rubicam	Lever Bros.	Jack Roche	Kathleen Norris
Abbott & Costello	H	18,000	NBC	Wm. Esty	Camel	Don Bernard	J. Prindle, E. Forman
"Adventures of Bulldog Drummond"	N	2,250	MBS	Olian	Lewis Howe	Mendy Brown	Si Brown
"Adventures of Ellery Queen"	N	4,000	CBS	Ruthrauff & Ryan	Anacin		
"Adventures of Ozzie & Harriet"	H	8,000	CBS	Young & Rubicam	Int'l Silver	David Elton	J. Medbury, J. Douglas
"Adventures of the Falcon"	N	2,000	MBS	Federal	Gem Razor	Carlo D'Angelo	Freelance
"Adventures of the Thin Man"	N	5,500	CBS	Benton & Bowles	Gen. Foods	Himan Brown	Milton Lewis
"Aldrich Family"	N	11,000	CBS	Young & Rubicam	Gen. Foods	Ed Duerr	*(see below)
Fred Allen	N	20,000	NBC	J. W. Thompson	Standard Brands	Bill Harding	Fred Allen
"American Album"	N	5,000	NBC	Dancer, Fitzgerald	Bayer	Frank Hummert	Agency Staff
"American Melody Hour"	N	4,000	CBS	Dancer, Fitzgerald	Bayer	Frank Hummert	Agency Staff
"American Theatre"	N	12,000	CBS	Geyer, Cornell	Squibb	Tom Everitt	Tom Everitt
"Amos 'n' Andy"	H	12,500	NBC	Ruthrauff & Ryan	Lever Bros.	Kenneth Hodge	*
Andrews Sisters	N	12,500	CBS	Geyer, Cornell	Nash-Kelvinator	Ed Cashman	Bob Smith
"Jack Armstrong"	C	1,900	ABC	Knox-Reeves	General Mills	James Jewell	Irving J. Crump
"Armstrong Theatre"	N	3,000	CBS	B.B.D.&O.	Armstrong Cork	Ira Avery	Freelance
"Aunt Jenny"	N	2,000	CBS	Ruthrauff & Ryan	Lever Bros.	Bob Steele	Freelance
Gene Autry	H	2,500	CBS	Ruthrauff & Ryan	Wrigley	Bob Seal	George Anderson
"Bachelor's Children"	C	3,500	CBS	Ted Bates	Wonder Bread	Burr Lee	Bess Flynn
"Backstage Wife"	N	2,000	NBC	Dancer, Fitzgerald	Sterling Drug	#J. Mansfield	Eliz. Todd
Constance Bennett	H	1,500	ABC		Cooperative	Larry Robertson	Jean Wright
Jack Benny	H	22,500	NBC	Ruthrauff & Ryan	Lucky Strike	Bob Ballin	*
Edgar Bergen	H	20,000	NBC	J. W. Thompson	Standard Brands	Earl Ebi	*
Jack Berch Show	N	3,000	ABC	Benton & Bowles	Prudential	Jack Berch	None
"Beulah Show"	H	6,500	CBS	Roche, Williams	Tums	Helen Mack	Chas. Stewart
"Big Sister"	N	2,000	CBS	Ruthrauff & Ryan	Lever Bros	Ted Huston	Julian Funt
"Big Town"	N	2,500	CBS	Pedlar, Ryan	Ironized Yeast	Jerry McGill	Jerry McGill
"Blondie"	H	8,500	CBS	Wm. Esty	Colgate	Don Bernard	Johnny Green
Boston Symphony		12,500	ABC	Compton	Allis-Chalmers	Oliver Daniel	None
"Break the Bank"	N	2,500	MBS	Morse	Vicks	Jack Rubin	J. Kane, W. Kramer
"Breakfast in Hollywood"	H	5,000	ABC	Kenyon & Eckhardt	Kellogg	John Masterson	Vance Colvig
"Breakfast Club"	C	6,000	ABC	Compton; Thompson; Erickson; Hutchins	Procter & Gamble; Swift; Philco	Chff Petersen	
Fannie Brice	H	13,000	CBS	Young & Rubicam	Sanka	Ted Bliss	*
"Bride & Groom"	H	4,000	ABC	Dancer, Fitzgerald	Sterling	John Nelson	John Reddy
"Billie Burke Show"	H	2,500	CBS	Lambert & Feasley	Lambert Pharm.	Axel Greenberg	Paul West
Burns & Allen	H	15,000	NBC	Benton & Bowles	Maxwell House	Al Kaye	Paul Henning
Bob Burns	H	10,000	NBC	Ruthrauff & Ryan	Lever Bros.	Sam Pierce	Victor McLeod
Barry Cameron	N	2,000	NBC	Duane Jones	Manhattan Soap	#Richard Leonard	Peggy Blake
"Can You Top This?"	N	5,000	NBC	Ted Bates	Colgate-Palmolive	Jay Clark	None
Judy Canova	H	10,500	NBC	Sherman, Marquette	Colgate	Joe Rines	Fred Fox
Eddie Cantor	H	15,000	NBC	Young & Rubicam	Bristol-Myers	Dave Elton	*
"Capt. Midnight"	C	1,900	MBS	Hill, Blackett	Ovaltine	Russell Young	Freelance
"Carnation Hour"	N	7,500	NBC	Erwin, Wasey	Carnation Milk	Joe Brattain	Al G. Miller
"Jimmy Carroll Sings"	N	5,000	CBS	Geyer, Cornell	E. R. Squibb	Donald S. Shaw	
Jack Carson Show	H	12,000	CBS	Ward, Wheelock	Campbell Soup	Larry Berns	*
"Cavalcade of America"	H	8,500	NBC	B.B.D.&O.	Du Pont	John Zoller	Russ Hughes
Carmen Cavallero Orch.		2,000	NBC	Seeds Co.	Sheaffer Pen	Don Gillis	Don Gillis
"Celebrity Club"	N	5,000	CBS	B.B.D.&O.	Continental Can	Marx Loeb	R. Sloan, W. Gleckman
Ilka Chase	N	1,500	MBS	Geyer, Cornell	Berkshire		Ilka Chase
"Chesterfield Supper Club"	N	12,500	NBC	Newell, Emmett	Chesterfield	Eldridge Packham	Dave Harmon
"Counter Spy"	N	3,750	ABC	Kaplan, Bruck	Schutter Candy	Lord, Inc.	Phillips H. Lord
"County Fair"	N	2,000	CBS	Kenyon & Eckhardt	Borden Co.	Bill Gernant	*
"Crime Doctor"	N	3,500	CBS	Biow	Philip Morris	Max Marcin	Max Marcin
Bob Crosby Show	H	7,000	CBS	J. W. Thompson	Ford	Ezra McIntosh	E. Helwick
"Curtain Time"	C	3,000	ABC	Grant	Mars Co.	Harry Holcombe	Myron Golden
"Stella Dallas"	N	1,750	NBC	Dancer, Fitzgerald	Sterling	#Richard Leonard	Helen Walpole
"Darts for Dough"	H	1,000	ABC	Tracy, Locke	Dr. Pepper Co.	Bill Johnson	Jill Mitchell
Joan Davis	H	17,500	CBS	Young & Rubicam	Lever Bros.	Dick Mack	*
"Detect and Collect"	N	4,500	ABC	B.B.D.&O.	Goodrich	Mildred Fenton	Mildred Fenton
"Dick Tracy"	N	2,750	ABC	Ivey, Ellington	Sweets Co.	Hal James	Sidney Slon
"Dr. Christian"	H	4,000	CBS	McCann, Erickson	Chesebrough Mfg.	Neil Regan	Freelance
"Doctor I.Q."	C	5,600	NBC	Grant	Mars Candy	Evelyn Elam	E. Elam
"Doctors Talk It Over"	N	1,500	ABC	Hazard	Amer. Cyanamid	Jos. L. Borand	None
"Double or Nothing"	N	3,000	MBS	Ruthrauff & Ryan	Pharmaco	John Wellington	Gerald Rice
Morton Downey		3,500	MBS	D'Arcy	Coca-Cola	Paul Louis	Hector Chevigney
"Duffy's Tavern"	H	8,500	NBC	Young & Rubicam	Bristol-Myers	Rupert Lucas	*
Jimmy Durante-Garry Moore	H	13,500	CBS	N. W. Ayer	United Drug	Phil Cohan	*
Nelson Eddy	H	10,000	CBS	N. W. Ayer	Light & Power Cos.	Charles Herbert	Larry Roman
"Exploring the Unknown"	N	4,500	MBS	St. Georges, Keyes	Revere Copper	Sherman Dryer	Freelance
"FBI in Peace and War"	N	4,800	CBS	Biow	Procter & Gamble	Max Marcin	*
"Fibber McGee & Molly"	H	15,000	NBC	Needham, Louis	S. C. Johnson	Frank Pittman	Don Quinn
Jimmy Fidler	H	1,250	ABC	Small & Seiffer	Carter Products	Dick Woollen	Jimmy Fidler
"First Nighter"	C	3,000	CBS	Wallace, Ferry	Campana	Joe Ainley	Freelance
"Fishing & Hunting Club"	N	1,500	ABC	Walker, Downing	Mail Pouch	Vic Seidel	None
"Fitch Bandwagon"	H	9,500	NBC	L. W. Ramsey	F. W. Fitch	Lou Fulton	M. Josefsberg
"Freedom of Opportunity"	C	3,000	MBS	Arthur Meyerhoff	Mutual Benefit	Joe Ainley	Agency Staff
The Ford Hour		10,000	ABC	Kenyon & Eckhardt	Ford	Wm. J. Reddick	None
"Fresh Up Show"	N	7,500	MBS	J. W. Thompson	Seven Up	Morey Holland	B. Pearson, L. White
"Front Page Farrell"	N	1,700	NBC	Dancer, Fitzgerald	Whitehall Pharm	#J. Mansfield	Freelance
"Gangbusters"	N	4,250	ABC	Dallas Reach	Waterman Co.	Lord, Inc.	Phillips H. Lord
Gillette Fights	N	3,000	ABC	Maxon	Gillette	None	None
"Glamor Manor"	H	8,000	ABC	Benton & Bowles	Procter & Gamble	Tom McDermott	C. Rinker
"Grand Central Station"	N	3,000	CBS	McCann, Erickson	Pillsbury	Martin Horrell	Freelance
"Grand Ole' Opry"		3,000	NBC	William Esty	Prince Albert	Dean Upson	Dave Murray
"Great Gildersleeve"	H	10,500	NBC	Needham, Louis	Kraft	Frank Pittman	J. Whedon, S. Moore
"Great Moments in Music"	N	8,000	CBS	Young & Rubicam	Celanese	Ernest Charles	Roger Lyons
"Guiding Light"	C	3,000	NBC	Knox, Reeves	General Mills	Joe Ainley	Irna Phillips
"Hop Harrigan"	N	2,250	ABC	Young & Rubicam	General Foods	Jessica Maxwell	Al Aley
"David Harum"	N	2,500	NBC	Duane Jones	B. T. Babbitt	#Martha Atwell	Mary W. Reeves
"Bob Hawk Show"	N	4,000	CBS	Wm. Esty	Camel	Kenneth McGregor	Bob Hawk
Gabriel Heatter	N	5,500	MBS	Erwin Wasey	Barb'l., Zon., Semler		G. Heatter
Jack Haley	H	11,000	NBC	McKee, Albright	Sealtest	R. Redd	S. Singer
"Harvest of Stars"	N	10,000	NBC	McCann, Erickson	Int'l Harvester	Russ Johnston	John Dunkel
Dick Haymes Show	H	8,000	CBS	Ruthrauff, Ryan	Autolite	Dave Young	J. Bloodworth
Woody Herman Show	N	2,750	ABC	B.B.D.&O.	Wildroot	Chet Gierlach	Rod Reed
"Highways in Melody"	N	5,000	NBC	Foote, Cone, Belding	Cities Service	Harry Ingram	Margaret Lewerth
Hildegarde's Raleigh Room	N	10,500	NBC	Russel M. Seeds	Brown-Williamson	Anna Sosenko	J. Stein, L. Meltzer
"His Honor the Barber"	H	13,500	NBC	J. W. Thompson	Ballantine	C. E. Morse	Carlton E. Morse
"Hobby Lobby"	N	5,000	CBS	Weintraub	Anchor Hocking	Dave Elman	Ed Ettinger
"Holiday & Co."	N	5,000	CBS	Biow	Philip Morris	Abe Burrows	Abe Burrows
"Hollywood Star Time"	H	13,500	CBS	Foote, Cone & Belding	General Motors	Robert Redd	Milton Geiger
Bob Hope	H	17,500	NBC	Foote, Cone & Belding	Pepsodent	Bob Stephenson	Al Schwartz
Hedda Hopper	H	3,000	ABC	Foote, Cone & Belding	Armour	Arnold McGuire	Hedda Hopper
"Hour of Charm"		6,000	NBC	B.B.D.&O.	General Electric	David White	Alton Alexander
"House of Mystery"	N	2,500	MBS	Benton, Bowles	General Foods	Olga Druce	Freelance
"House Party"	H	5,500	CBS	Young & Rubicam	General Electric	John Guedel	*
"Hymns of All Churches"	C	2,300	ABC	Dancer, Fitzgerald	General Mills	Fred Jacky	None
"Information Please"	N	11,000	NBC	Compton	Socony	Dan Golenpaul	None
"Inner Sanctum"	N	4,500	CBS	Young & Rubicam	Lipton Co.	Hi Brown	Freelance
"Island Venture"	C	3,200	CBS	Arthur Meyerhoff	Wrigley	Ted Robertson	Ken Robinson
"Lorenzo Jones"	N	1,750	NBC	Dancer, Fitzgerald	Phillips; Bayer	#Steve Gross	T. & M. Ferro

(Continued on page 34)

RESEARCH: LEAVE IT TO HEAVEN

Rival Pitt. Outlets Squawk KQV's Strike Scoop 'Not in Public Interest'

Pittsburgh, Feb. 26.

All of town's rival radio stations are still burning at KQV over latter's scoop in suspension of local power strike, claiming that action of local Mutual web's outlet in sitting on story and holding it as an exclusive was against best interests of public. Other outfits feel that a story of such far-reaching consequences, involving as it did directly health and welfare of more than 2,000,000 people, should have been community property so that it could have been given widest possible distribution immediately.

KQV management's answer was that it couldn't have tipped the break in strike without violating confidences with its union "in" and that besides other stations all had it within quarter of an hour anyway and no harm was done.

At any rate, KQV's opposition has made sure that same thing doesn't happen again in case strike is resumed. Sides have so far been unable to come to any agreement since the suspension, and union has again called a two-county walkout of all power employees for this morning (Tues.) unless their demands are met.

KDKA, WCAE and WWSW have banded together, making an agreement with both union and Mayor Lawrence's office, where negotiations are taking place, that all news on threatened strike is to be cleared for radio through joint distribution committee representing these three stations. Facilities have been offered to KQV and also to WJAS if they want them, but it's understood that over the weekend KQV tried to pull another fast one on the announcement that union had come down in its demands, and as a result the radio news combine clamped down temporarily on any and all releases to that station.

KQV's original scoop came through the friendship of its ace newscaster, Louis L. Kaufman, with Herman Lipsitz, a law associate and the lawyer for the striking union. Station sat on the story a la "The Front Page" for hours before going on the air with its sensational beat that strike had been suspended.

KDKA, WCAE and WWSW reps claim that radio's first duty is to the public, and that in holding back on news of suspension and keeping it for itself, serious consequences might have resulted, particularly since issue involved was of such vital concern to the two million residents of Allegheny and Beaver counties.

CBS Joins Gift Shower Parade

CBS is joining the ranks of NBC, Blue and Mutual in recognizing the audience payoff of the "era of fabulous giveaways" in daytime programming. Probably sparked by the response to ABC's "Bride and Groom," Mutual's "Queen for a Day," and NBC's "Honeymoon in New York" shows, CBS is currently preparing one tabbed "Mrs. Cinderella." Show is being aimed for a slot in the 3 to 5 o'clock segment being overhauled by the network.

Format of program calls for a number of women to be selected from housewives around the country. They'll be brought to New York, all expenses paid, for several weeks during which they'll do the Manhattan high spots and describe their "dream experiences" via the "Cinderella" show. After they go home a new batch will be brought in to Gotham. John Becker is currently organizing the series.

JUST LIKE POP

Hartford, Feb. 26.

Bernard Mullins, Jr., son of WTIC chief announcer Bernard Mullins, Sr., is also a chief announcer.

He was recently appointed to the job at WVTQ, the armed forces radio station in Osaka, Japan.

Tough Luck for NAM

Chicago, Feb. 26.

National Assn. of Manufacturers is registering plenty of squawks over the fact that its Saturday night airer, "It's Your Business," isn't heard in Chicago. Show follows the union-sponsored "Labor U. S. A.," which is heard here from 5:45 to 6 p.m. on ABC; latter gives labor's side of labor-management questions. Management's side isn't heard, and that's what NAM's beefs are about.

"Labor" is the last show of the day skedded for WENR, which shares the frequency with WLS. Latter station can't take "Business" when it takes over the frequency at 6 p.m. because it has a local commercial program in the slot—Julian Bentley's newscast. And WCFL, the other ABC outlet here, won't take it because the station is owned by the AFL—which will be hanged if it'll use a management program.

Mixed Casting No Deterrent To CBS

Included on the CBS programming agenda are plans for a half-hour comedy-variety stanza headed for a nighttime slot, which will have a white-and-colored cast. Show will have a night club background, with Willie Bryant, Negro comic, as emcee. Will Roland is set to direct and produce.

CBS has decided to proceed with the blueprinted plans, despite the fact that the spotting of a mixed cast on a network show may invite possible repercussions from affiliate stations in the south.

'It's More Than Ida, Girls' Cantor's Retort to CBC Banning of Air Show

Eddie Cantor's banning by Canadian Broadcasting Corp., as reported from Montreal last week, has elicited a counter-attack from Cantor who charges that "there is something more to the banning of my show by the Canadian network than Ida and the girls." The comedian pointed out that his "Ida and the Girls" gag is the same kind of continuity used by many other comics—Jack Benny's "stinginess," Joan Davis' constant "man-hunt," etc.

"Government agencies," Cantor noted, "have seen fit to commend the constructive element of our show," and commendations have come also from churches of all denominations, veteran organizations, and from Gen. Omar N. Bradley. Besides, Cantor declared, CBC's ban won't rob Canadian listeners who have been hearing him and continue to listen to him through many U. S. stations in Buffalo, Cincinnati, Detroit, etc.

BING-KMH ROMANCE GOES BEYOND 13 WKS.

Bing Crosby has definitely committed himself to Kraft beyond the 13 weeks agreed upon in the out-of-court settlement of the recent protracted litigation. Just how long he sticks with Kraft Music Hall nobody knows, but sources close to agency and sponsor say don't be surprised if he rides along clear into summer-replacement time, and returns to the Kraft fold next season.

Bill Morrow's scripting assignment on the Bingo's show is on a part-time basis for the present, pending completion of his writing chore for Warners. Meanwhile, Stanley Davis, Elon Packard and Leo Sherin, regular writers on the show, have been wrapping up the major contrib.

LOOKS LIKE A GRAND SNAFU

By SAUL CARSON

Radio, this year, is spending more money than ever on research—and no one knows exactly where that research is headed.

This is one of the inevitable conclusions from a survey of the radio research field through interviews with responsible researchers on each of the four major webs, as well as with the heads of several of the outstanding organizations devoted exclusively to serving the radio industry with statistics.

Except for a few elementary terms like "coincidental" and "recall," there isn't even agreement among radio's top researchers on the definition of the most fundamental concepts relating to the field. It's each man for himself—not only as between one net or one organization and another, but even inside the various nets.

People swear by or at Hooper, look longingly at Nielsen, sigh deeply about the CBS program analyzer or the Schwerin Reactometer, gang up on CAB, but for varying reasons. They trip all over each other with talk for or against "quantitative" and "qualitative" research, object to these labels and endorse them (often on totally different grounds), find themselves lined up inside the webs as between the sales office and the creative guys, or the sales people versus the promotion experts. It's all one grand snafu.

Meanwhile, research costs are rising—and for excellent reasons. Faced with offers of more and more research services—Hooper, CAB, BMB, Pulse (New York only), and Nielsen knocking insistently at the door—the nets find themselves forced to use most of these, and they all cost plenty. Talent costs have risen, and the customer wants to know more about how his money is being spent in radio advertising. Competition in the current postwar market is keen among the varying media. The newspapers are united in pushing their medium as tops for consumer-goods bankrollers. Radio, on the other hand, is all at sixes-and-sevens, with about as much united front as a gang of polite cut-throats. The newspapers have their Audit Bureau of Circulation which is a cooperative venture of media, advertisers and agencies. There is no "Radio Bureau of Circulation" which should include nets, stations, agencies and clients.

Point to Pix

As an illustration of what might be done in radio, some people point to the film industry. This industry, as a mature business, is only about 10 years older than radio. Its audience measurement is, of course, very simple—the boxoffice figures give the answer. But in the field of audience research, there are researchers who point with pride that they can pretest story ideas, titles, casts and publicity penetration; they can conduct scientific previews; and some of them claim they can, and do, forecast boxoffice receipts with accuracy.

That there is nothing like that in radio is, of course, accepted by all. But whether such pretesting is wanted or possible—that's something else on which there is general disagreement in radio. Furthermore, those who want this kind of research are at one another's throats as to methods for accomplishing it.

In conducting its "research of researchers," VARIETY told the numerous experts interviewed that they would not be quoted directly—so that they needn't pull punches in discussing "the other fellow." The result is that each of the people spoke frankly. And many a mouthful came from them.

For instance, several people mentioned the need for "qualitative" research. That at least two of the nets—NBC and ABC—are interested in more research of that type is obvious. Hugh Beville, NBC chief of research recently back from the wars, has hired several people for his staff, and the trade noticed his emphasis on putting on psychologists. Edward F. Evans, of ABC's re-

(Continued on page 53)

Real 'Wake Up Chi' Plan Set For Cooperative Talent Development

Chicago, Feb. 26.

A new plan to build up Chicago to its former status as a production center has been prepared, and will be presented to members of the Chicago Radio Management Club at a meeting Wednesday (27). Plan, to locate a constant supply of new talent as a backlog to replace the many who are leaving for Hollywood and New York, was prepared by Holman Faust of the Mitchell-Faust agency, new president of the club.

Report, prepared after interviews with representatives of American Federation of Radio Artists, ad agencies, stations, writers, producers, and directors, calls for a "farm system" through which regular auditions will be held every week or two. Prospects will be invited to attend. They will be able to bring their own material, or will be offered audition material. It's also planned to circularize dramatic schools, and get occasional column breaks or ads of audition time, place and purpose. Audition staff will consist of representatives of AFRA, Directors' Guild, Management Club and a secretary provided by the station where the auditions take place. This group will serve on a rotating "duty list," and will decide on whether the talent is worth bothering with.

"Best bets" of each month or two will be featured in "Chicago Playshop" broadcasts, to be divided among Chi stations, which will use scripts selected from new writers, directed by new directors—all with the assistance and counsel of experienced writers and directors, and under production supervision of a Management Club member. Each audition crew will then review its notes and forward them to agencies, radio stations and recording outfits for reference in casting new shows.

Goal of the system is to get all factors in Chicago radio to cooperate in locating good new talent, coordinate audition methods, and get reports of talent circulated to all who have an interest in it. This, it's agreed, is the only way to really get Chicago on the beam again.

Poor Little Rich Girl

Elaine Carrington, soap scripter and angel - producer of Mutual's new "Carrington Playhouse," earns only $27.50 a week as an actress.

That's what she gets—AFRA minimum—for her intro stint on the new show, and she has to accept the dough or face union censure. Her writing nets her in excess of 200G a year.

FCC Jolted With More Sales Kicks

Washington, Feb. 26.

Latest kick against FCC's rules on station sales under the AVCO decision was registered last week by WICA, Ashtabula, O. Like earlier protests from KLUF, Galveston, and KSOO, Sioux Falls, the Ohio outlet tangled with the commission regulation which calls for competitive bidding when an executor of an estate turns over a radio station to trustees or third persons. (Revision of this part of the AVCO rules is already subject of huddles between NAB and FCC lawyers, with best guesses here that FCC will back down on the requirement.)

In the WICA case, C. A. Rowley, majority stockholder who died last August, named his two sons as both executors and trustees of his estate. On Jan. 23, commish okayed the transfer of the station to the sons as executors, but reserved decision on whether a further transfer should be approved to them as trustees. WICA claims that application of the AVCO rules here would be "arbitrary and capricious," and clearly beyond the authority of FCC.

Campbell Not Toying With Spring Ratings, So Rooney Waits Till Fall

Although he's skedded for an imminent release from the Army, Mickey Rooney won't go into the new Campbell Soup Sunday night CBS show until next fall. Instead Ward Wheelock will use a "filler" show after "Request Performance" bows off on April 21.

Agency decision to hold off on Rooney airer is cued to the feeling "why preem a high-budgeted show in the late spring, when ratings are beginning to slough off?"

BOORAEM TAKES OVER AS PHILCO PRODUCER

Former Lt. Hendrik (Hank) Booraem, ex-Young & Rubicam radio exec, becomes new producer of the Philco "Hall of Fame" in two weeks. He succeeds Eddie Saulpaugh, who had been handling the show under H. Pierson Mapes since Tom McKnight left to become a Universal film producer-director.

Saulpaugh, longtime vet with Philco's radio activities, is being payrolled until April, when the show moves back east. Booraem was with Armed Forces Radio Service during the war.

Busboy Doffs Dickey, Hits Col. Air, Univ.

Author of this Saturday's (2) Columbia Workshop play is John Haywood Lovelace, a newcomer to radio scripting circles. Several weeks ago he was busboy at the Essex House, N. Y. He's now a drama student at Columbia Univ.

Titled "Slim," it's a four-character play, chiefly centering around a bube. Howard G. Barnes directs under the web's rotating system.

Menser Unwraps 100G NBC Contrib to Chi's 'Buck Radio' Activity

Chicago, Feb. 26.

Clarence L. Menser, NBC veepee in charge of programs, huddled here last week with midwest net execs on the question of hypoing programming from the central division. In discussing the $100,000 NBC has earmarked to develop talent here this year, he said that the web had plans for bringing shows into Chicago and producing new ones here long before the war, but that these plans had to be shelved after Pearl Harbor. Idea is now and always has been, he added, to develop new talent, because "radio can't go on forever with the Hopes, Crosbys and Bennys.

"Everyone knows that no phase of show business has ever used up talent at as fast a pace as radio," he said. "We've always emphasized talent, but even more so now. It's true, of course, that our facilities have always constituted one of our big selling points, but talent has been talked up plenty too. That's more true in 1946 than ever, because now everybody takes our facilities pretty much for granted. Hence the plan is to emphasize the talent end of the business more and more."

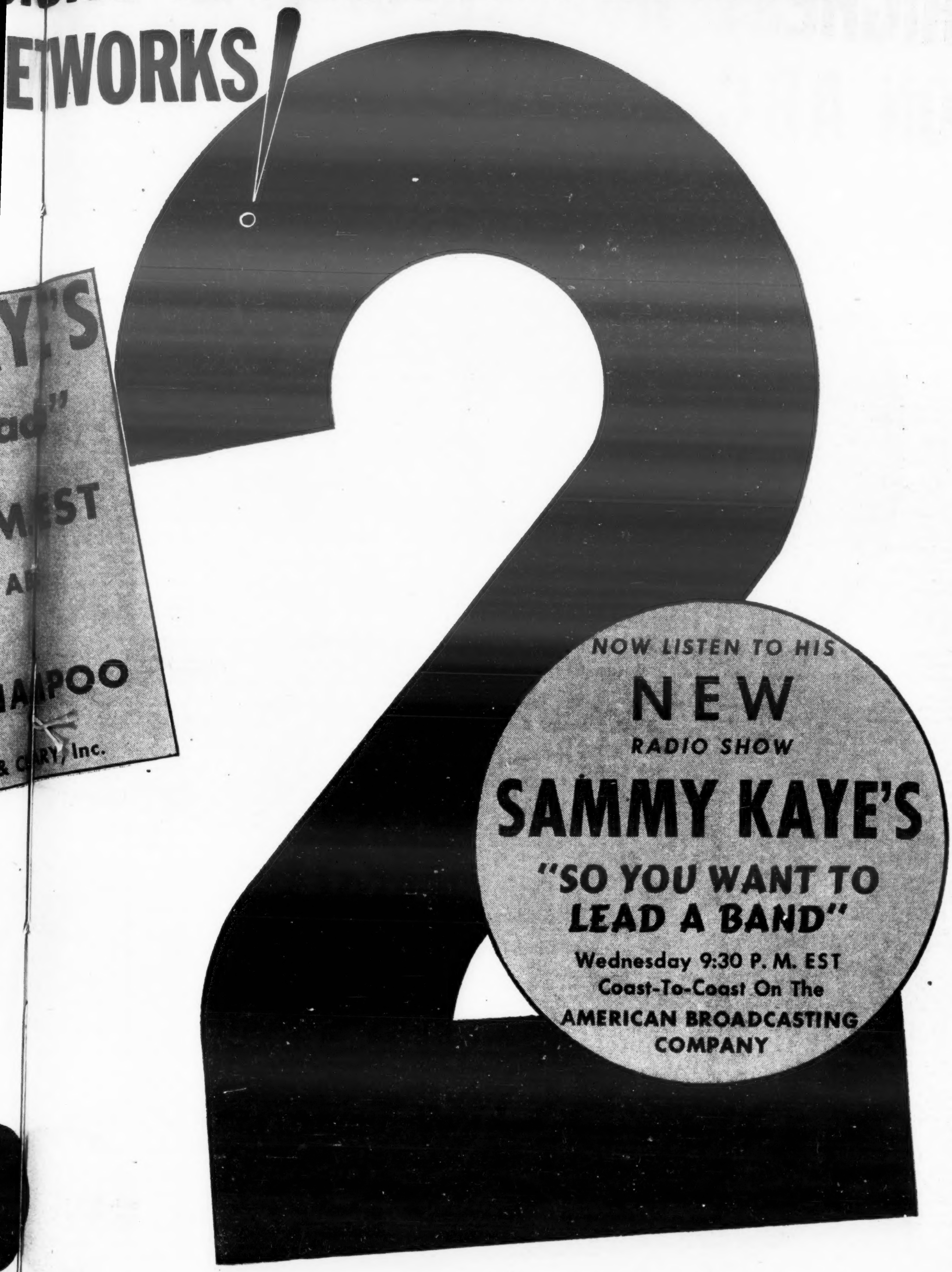
Part of this plan—and an important part—will call for what's tantamount to a rehabilitation of NBC's production department here. That's what the $100,000 is for—"and that's just the start." Coin will be used purely for developing talent, he said, "and if NBC gets even a fair return on the experiment this year, next year we'll spend $200,000 in Chicago, or even more."

Concrete example of how they

(Continued on page 44)

HIGHEST HOOPER OF ANY SUND
ON ABC, CBS OR MUTUAL NE

UNDAY AFTERNOON PROGRAM ETWORKS!



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Management: NIDORF-PEPPE, Inc., 607 Fifth Avenue, New York 17, N. Y.

Estimated Weekly Network Program Costs

(Continued from page 30)

PROGRAM	ORIG.	COST	NETWORK	AGENCY	ACCOUNT	PRODUCER	WRITER
"Joyce Jordan"	N	2,000	NBC	Dancer, Fitzgerald	Procter & Gamble	Himan Brown	H. Selinger
"Just Plain Bill"	N	1,500	NBC	Dancer, Fitzgerald	Anacin	#Gene Eubanks	Evelyn Hart
Danny Kaye	N	17,500	CBS	Warwick & Legler	Pabst	Goodman Ace	Sylvia Fine, G. Ace
"Sammy Kaye's Sunday Serenade"	N	2,500	ABC	Roche, Williams	Raymond Labs	John Cleary	None
Jack Kirkwood Show	H	7,000	CBS	Compton	Procter & Gamble	Paul Franklin	B. Demling
"Andre Kostelanetz Music"	N	10,000	CBS	Ruthrauff & Ryan	Chrysler	John Wellington	George Faulkner
"Kraft Music Hall"	H	17,500	NBC	J. W. Thompson	Kraft	Ezra McIntosh	"
Kay Kyser	H	13,500	NBC	Ted Bates	Colgate	Frank O'Connor	"
"LaGuardia Speaks"	N	2,500	ABC	Warwick, Legler	Liberty	Morris Novik	F. H. LaGuardia
"Ladies Be Seated"	N	2,250	ABC	LaRoche, Ellis	Quaker Oats	George Weist	Bill Redford
"Let's Pretend"	N	2,000	CBS	B.B.D.&O.	Cream of Wheat	Nila Mack	Nila Mack
"Life Can Be Beautiful"	N	2,750	CBS	Compton	Procter & Gamble	Oliver Barbour	D. Becker, C. Bixby
"Life of Riley"	H	8,000	NBC	Biow	Procter & Gamble	Irving Brecher	"
"Light of the World"	N	1,800	CBS	Dancer, Fitzgerald	General Mills	Basil Loughrane	Adele Seymour
"Listening Post"	N	2,000	ABC	B.B.D.&O.	Curtis Pub. Co.	Henry Klein	Freelance
Guy Lombardo	N	5,500	ABC	Warwick & Legler	Larus & Bros.	George Lowther	Dan Seymour
"Lone Ranger"		2,250	ABC	Dancer, Fitzgerald	General Mills	Chas. Livingstone	"
"Lora Lawton"	N	2,500	NBC	Duane Jones	B. T. Babbitt	#Martha Atwell	Jean Carroll
"Lum & Abner"	H	3,500	ABC	Wade	Miles	A. Daly, D. Hauser	R. Rogers, B. Boyle
"Lux Radio Theatre"	H	20,000	CBS	J. W. Thompson	Lever Bros.	Fred MacKaye	Sanford Barnett
"Ma Perkins"	C	3,200	CBS-NBC	Dancer, Fitzgerald	Procter & Gamble	Phil Bowman	L. Huntley, N. Johnson
"Maisie"	H	11,000	CBS	Biow	Eversharp	Bill Rousseau	Art Phillips
Ted Malone	N	2,500	ABC	McCann, Erickson	Westinghouse	Wylie Adams	T. Malone
"Manhattan Merry-Go-Round"	N	4,250	NBC	Dancer, Fitzgerald	Lyons Tooth Powd.	Frank Hummert	Agency Staff
"Perry Mason"	N	2,500	CBS	Pedlar, Ryan, L.	Procter & Gamble	J. Taylor, S. Marsh	Erle Gardner
"Masquerade"	C	2,500	NBC	Dancer, Fitzgerald	General Mills	Norman Felton	A. Glad, I. Phillips
"Mayor of the Town"	H	4,500	CBS	Ruthrauff & Ryan	Noxzema	Knowles Entriken	C. Tazewell, H. Breslin
"Mediation Board"	N	2,000	MBS	Grant	Serutan	A. L. Alexander	A. L. Alexander
"Meet Me at Parky's"	H	6,500	NBC	Lennen & Mitchell	Old Colds	Harold Fimberg	H. Fimberg, H. Einstein
Metropolitan Opera	N	10,000	ABC	Henry Souvaine	Texas Co.	LeRoy Marshall	None
"Mr. & Mrs. North"	N	4,500	NBC	Lennen & Mitchell	Woodbury	John Loveton	"
"Mr. District Attorney"	N	10,000	NBC	Doherty, Clifford	Bristol-Myers	Ed Byron	Ed Byron
"Mr. Keen"	N	2,750	CBS	Dancer, Fitzgerald	Kolynos	#R. Leonard	Agency Staff
Tom Mix	C	2,400	MBS	Gardner	Ralston Purina	Al Chance	George Lowther
Chester Morrison	C	300	ABC	Schwimmer, Scott	Coronet	Alan Fishburn	Chester Morrison
"My True Story"	N	2,000	ABC	J. W. Thompson	Lusby, McNeil	Chas. Warburton	Margaret Sangster
"Mystery Theatre"	N	3,000	NBC	Young & Rubicam	Molle	Frank Telford	Freelance
"National Barn Dance"	C	5,000	NBC	Wade	Alka-Seltzer	Ed Freckman	Jack Frost
National Farm & Home Hour	C	3,000	NBC	B. S. Gittins	Allis-Chalmers	H. Lateau	R. Carmen
NBC Symphony	N	10,000	NBC	Arthur Kudner	General Motors	Perce Atkinson	David Hall
N. Y. Philharmonic	N	10,000	CBS	Campbell-Ewald	U. S. Rubber	James Fassett	Ben Hyams
"One Man's Family"	H	9,500	NBC	J. W. Thompson	Standard Brands	C. E. Morse	Carlton E. Morse
"Opry House Matinee"		2,200	MBS	Gardner	Ralston Purina	Bill, Charles Brown	Powell Stamper
"Our Gal Sunday"	N	1,500	CBS	Dancer, Fitzgerald	Anacin	#Steve Gross	Jean Carroll
Louella Parsons Show	H	2,500	ABC	Lennen & Mitchell	Jergens	Ted Sherdeman	Louella Parsons
"People Are Funny"	H	3,000	NBC	Russel M. Seeds	Raleighs	John Guedel	A. Linkletter
Drew Pearson		4,500	NBC	Weintraub	Lee Hats	Wm. Neel	Drew Pearson
"Philip Morris Follies"	N	7,500	NBC	Biow	Philip Morris	Ward Byron	Jay F. Jones
"Portia Faces Life"	N	2,500	NBC	Young & Rubicam	General Foods	M. Goodsen	Mona Kent
"Powder Box Theatre"	N	7,000	CBS	Foote, Cone, Belding	Bourjois	Fred Bethel	M. Lewerth
"Present From Hollywood"	N	1,000	ABC	M. H. Hackett	Boscul Tea	Dan Russell	Ira Marion
"Professor Quiz"	N	3,000	ABC	Katz	American Oil	Edward Fitzgerald	None
"Prudential Family Hour"	N	9,500	CBS	Benton & Bowles	Prudential	Les Harris	Carl Bixby
"Queen for a Day"	H	4,000	MBS	Wade	Miles	Bud Ernst	J. Bailey
"Quick As a Flash"	N	2,000	MBS	Wm. H. Weintraub	Helbros Watches	Dick Lewis	Gene Wang
"Quiz Kids"	C	6,900	ABC	Wade	Alka-Seltzer	Forest Owen	John Lewellyn
"RCA Victor Show"	N	10,000	NBC	J. Walter Thompson	RCA-Victor	Bill Wilgus	None
"Radio Hall of Fame"	H	12,500	ABC	Hutchins	Philco	Eddie Saulpaugh	Louie Quinn
"Reader's Digest"	N	9,000	CBS	Foote, Cone, Belding	Hall Bros.	Carl Schullinger	Carl Bixby
"Real Stories"	N	2,750	MBS	Dancer, Fitzgerald	Anacin	Cyril Armbruster	Freelance
"Request Performance"	H	17,500	CBS	Ward, Wheelock	Campbell Soup	Bill Robson	S. Lee
Quentin Reynolds	N	1,500	MBS	Newell, Emmet	Pepsi-Cola		Q. Reynolds
"Right to Happiness"	N	2,250	NBC	Compton	Procter & Gamble	Paul Martin	John Young
"Road of Life"	N	2,750	CBS	Compton	Procter & Gamble	Charles Schenck	Howard Teichman
"Rogues Gallery"	H	4,000	MBS	Ramsey	Fitch	D. Engelbach	R. Buflum
"Romance of Helen Trent"	N	2,250	CBS	Dancer, Fitzgerald	Bisodol-Kolynos	#Ernest Ricca	Martha Alexander
"Romance of Evelyn Winters"	N	2,500	CBS	Duane Jones	Manhattan	Ernest Ricca	H. L. Algyer
"Rosemary"	N	2,500	CBS	Compton	Procter & Gamble	Theadora Yates	Elaine Carrington
"Saturday Night Serenade"	N	4,500	CBS	Gardner	Pet Milk	Roland Martini	R. Martini
"Screen Guild"	H	9,500	CBS	Biow	Lady Esther	William Lawrence	Harry Cronman
"Second Mrs. Burton"	N	2,000	CBS	Young & Rubicam	General Foods	Stuart Buchanan	John Young
"The Shadow"	N	2,000	MBS	McJunkin	D. L. & W. Coal; C. Salt	John Cole	Freelance
"The Sheriff"	N	5,000	ABC	McCann, Erickson	Borax Co.	Dorothy McCann	Freelance
William L. Shirer		2,000	CBS	J. Walter Thompson	J. B. Williams	John Heiney	Wm. L. Shirer
Dinah Shore	H	9,500	NBC	Young & Rubicam	General Foods	Walter Bunker	"
"Sherlock Holmes"	N	5,000	MBS	Young & Rubicam	Petri	Edna Best	D. Green
Ginny Simms	H	11,500	CBS	Young & Rubicam	Borden	Ned Tollenger	"
Frank Sinatra Show	H	12,000	CBS	Lennen & Mitchell	Old Golds	Mann Holiner	Glen Wheaton
Red Skelton	H	10,000	NBC	Russel M. Seeds	Raleighs	Keith McLeod	Edna Skelton
"Smilin' Ed McConnell"	H	3,000	MBS	J. W. Thompson	Cole Milling	H. Donovan	H. Donovan
Jack Smith Show	N	5,000	CBS	Dancer, Fitzgerald	Procter & Gamble	William Brennan	Bob Smith
"Kate Smith Hour"	N	13,500	CBS	Foote, Cone, Belding	General Foods	Ted Collins	
"Kate Smith Speaks"	N	2,250	CBS	Benton & Bowles	General Foods	Ted Collins	
"Spotlight Bands"		12,500	MBS	D'Arcy	Coca-Cola	N. Stammer, C. Bulloti	None
"Stars Over Hollywood"	H	1,500	CBS	Sorenson	Dari-Rich	P. Pierce	Freelance
Bill Stern	N	2,000	NBC	Sherman & Marquette	Colgate	Paul Dumont	"
"Stradivari Orchestra"	N	4,000	ABC	Morse	Prince Matchabelli	Dan Russell	Ruth Fox
"Sunday Evening Party"	N	5,000	ABC	N. W. Ayer	Hires Co.	Joe Ripley	James Carhartt
"Superman"	N	3,000	MBS	Kenyon, Eckhardt	Kellogg	D. Decoveny	B. P. Freeman
"Suspense"	H	7,000	CBS	Biow	Roma Wine	William Spier	Freelance
"Sweetheart Time"	H	1,000	MBS	Makelin	Gum Lab.	Phil Kalar	Freelance
"Take It or Leave It"	N	5,000	CBS	Biow	Eversharp	Betty Mandeville	Edith Oliver
"Teentimers Club"	N	3,000	NBC	Buchanan	Teentimers Dress	John Wyatt	G. Holland
"Telephone Hour"	N	8,500	NBC	N. W. Ayer	Bell	Wallace Magill	Norman Rosten
"Tena and Tim"	C	1,500	CBS	Grant	Cudahy	Harry Holcombe	Peggy Beckmark
"Tennessee Jed"	N	3,750	ABC	J. Walter Thompson	Ward Baking	Paul DeFur	Howard Carraway
"Terry and the Pirates"	N	2,200	ABC	Sherman, Marquette	Quaker Oats	Wylie Adams	Al Barker
"Texaco Star Theatre"	N	11,500	CBS	Buchanan	Texas Co.	Henry Souvaine	Frank Phares
"Theatre Guild of the Air"	N	15,000	ABC	B.B.D.&O.	U. S. Steel	George Kondolf	Freelance
"Theatre of Romance"	H	9,500	CBS	Sherman, Marquette	Colgate	Charles Vanda	Jean Holloway
"Theatre of Today"	N	4,000	CBS	B.B.D.&O.	Armstrong Cork	Cameron Hawley	Freelance
"This Is My Best"	H	2,000	CBS	B.B.D.&O.	Cresta Blanca	Don Clark	Freelance
"This Is Your FBI"	N	5,500	ABC	Warwick & Legler	Equitable	Jerry Devine	Freelance
John Charles Thomas	H	12,000	NBC	McCann-Erickson	Westinghouse	Clarence Olmstead	Foster Carling
Lowell Thomas	N	5,000	NBC	Roche, Williams	Sun Oil	Joe Mansfield	L. Thomas
"Those Websters"	C	4,000	CBS	Ruthrauff & Ryan	Quaker Oats	Les Weinrot	A. Miller, P. Kent
"Tin Pan Alley of Air"	C	1,250	NBC	Jacobs Co.	Leaf Gum	Harry Bubeck	N. Goodwing
"Today's Children"	C	2,500	NBC	Knox, Reeves	General Mills	H. Bubeck	Irna Phillips
"Treasure Hour of Song"	N	4,500	MBS	Bermingham	Conti	Roger Bower	Jack Albright
"True Detective Mysteries"	N	1,750	MBS	Audrey, Wallace	Williamson Candy	M. Burnett	M. Burnett
"Truth or Consequences"	H	9,000	NBC	Compton	Procter & Gamble	Ralph Edwards	B. Burch
"Valiant Lady"	N	2,500	CBS	Dancer, Fitzgerald	General Mills	Roy Lockwood	A. Richton, L. Stone
Rudy Vallee	H	14,000	NBC	Kastor	Procter & Gamble	R. Vallee	R. Marko
"Voice of Firestone"	N	6,500	NBC	Sweeney & James	Firestone Co.	Ed Dunham	Ed Dunham
"Vox Pop"		4,750	CBS	McCann-Erickson	Emerson Drug	Dave Grant	
"Waltz Time"	N	3,500	NBC	Dancer, Fitzgerald	Phillips	Frank Hummert	Agency Staff
"We, the People"	N	7,000	CBS	Young & Rubicam	Gulf Oil	Lindsay MacHarrie	Tom Adams
Orson Welles	H	1,250	ABC	A. Kudner	Lear, Inc.	Wright Esser	
"When a Girl Marries"	N	2,500	NBC	Benton & Bowles	General Foods	Dodie Yates	Elaine Carrington
Walter Winchell	N	7,500	ABC	Lennen & Mitchell	Jergens	John Madigan	W. Winchell
"Evelyn Winters"	N	2,000	CBS	Duane Jones	Manhattan Soap	#Ernest Ricca	H. L. Algyer

(Continued on page 36)

TELEVISION SEEN AS COSTLY BIZ

NBC, Philco, WMAL and DuMont Seen Victors in Washington Video Race

Washington, Feb. 26.

Long-awaited FCC decision on who gets Washington's four low-frequency video channels is in the offing this week, with informed observers here taking odds that NBC, Philco, the Evening Star Broadcasting Co. (WMAL) and Allen B. DuMont Laboratories will get the nod for capital city outlets. Capital Broadcasting Co. (WWDC) and the Bamberger Broadcasting Co., they claim, will lose out in a close fight.

FCC, which would have liked to let all six bidders into the Washington picture, made some eleventh-hour phone calls to broach idea of channel-sharing but backed down when most of the companies turned thumbs-down on the idea.

NBC and Philco were seen as top choices in the Washington race early in the game, in view of their heavy investment in tele pioneering. Evening Star, licensee of ABC-affiliate WMAL, was also conceded better than even odds because of its local character, responsible management and sound financial backing. Hard-hitting Capital Broadcasting Co., which put up a good fight in FCC hearing, is believed to have lost out for lack of enough blue chips to carry a high-cost, top-quality video operation.

Closest choice, according to opinion here, was between DuMont and the Bamberger Broadcasting Co., New York City department store owners and licensee of Manhattan outlet WOR.

DuMont backers claim the company had the edge over Bamberger because of its long-time commercial video experience in N. Y. and its plans for a five-station hook-up with Washington as an important program origination point. Also in DuMont's favor is company's unique interest in television on both broadcasting and equipment manufacturing end. And DuMont's experimental outlet here already on the air and ready to convert to commercial operation within a matter of months was undoubtedly a factor in FCC deliberations.

Bamberger has real cause for chagrin if it loses out since only last week after six months' of dickering, the D. C. Zoning Commission gave its final okay to the company's proposed uptown tower site.

LOCKHEED'S TELE COM'L SET FOR ABC

Hollywood, Feb. 26.

New half-hour television show sponsored by Lockheed Aircraft will be aired by the ABC video department sometime in March over WABD (DuMont, N. Y.). Deal was closed by Paul Mowrey, manager of web's television department, who is slated to return from the Coast to N. Y. this weekend.

Lockheed show, first Coast commercial undertaken by ABC, will comprise four weekly broadcasts, maximum allowed by ABC video policy for commercial programs. It will be heard Thursdays from 8:30 to 9 p.m. and will feature stories about the new Lockheed Constellation, four-engined plane which was baptized last week when Howard Hughes flew a bevy of Hollywood personalities to N. Y. to inaugurate non-stop coast-to-coast flights.

ABC Video to Rely On Remotes, Sez Mowrey

San Francisco, Feb. 26.

Paul E. Mowrey, ABC director of television told a special meeting of the Advertising Club here last week (21) that "ABC's policy on television programming will consist largely of special events, on-the-spot news broadcasts, and other types of remotes."

Mowrey also stated that if the FCC grants ABC's television application here, it will be on the air 18 months after the permit comes through.

The Winnah—$$$

WNBT (NBC, N. Y.) got caught with its commercials down at the telecast of the Gus Lesnevich-Lee Oma fight at Madison Sq. Garden Friday night (22). Until the end of the fourth round, the show's producers kept their cameras glued to the ring between each round to give viewers the opportunity of watching the handlers work on the fighters.

At the end of the fourth round, however, the producers switched back to the studio to pick up a commercial for Gillette, sponsors, and hence missed completely the scenes showing the boxing commission's medico stop the fight after examining Lesnevich's badly cut eye. Viewers were completely at a loss to understand the throngs milling around the ring when the cameras were switched back to the Garden for what was to have been the start of the fifth round, and announcer Steve Ellis was hard put to explain what had happened. Just another factor for television producers to worry about in the future.

Chi Times-WLS Tiein Seen as Lesson For 'Hate Radio' Papers

Chicago, Feb. 26.

For newspapers who "hate radio," results of the promotional deal between station WLS and the Chicago Daily Times on their Saturday morning kid airer, "Quiz-Down," should prove something of an eye-opener. It's a terrific example of what the two media can do when they get together.

First broadcast of the show was held in the south ballroom of the Stevens hotel last Oct. 13. It's still being held there, and ticket requests last week exceeded the 2,000-mark for the fifth time, with present facilities for only 500.

It's a sustainer, with WLS feeling that the donation is worth 10 times its weight in cash because of the promotion the station gets in the daily. The Times feels likewise about the publicity it gets on the air. Both feel: "Latch on to your customers when they're young, and train them to your product."

Program has become so popular with kids that teachers all over the city are going on record with commendations to the effect that moppets who never did their homework before are beating their brains out studying, in order to participate in the quizzes. And, because accommodations at the Stevens are so limited, the schools have found it necessary to stage "Times-WLS Quiz-Downs" of their own during the week to assuage the grief of the kids who fail in their efforts to get on the program Saturday mornings.

Other midwest papers have been trying to squeeze in too. However, Carol Moody, the gal who cooked it all up, is tied up with the Times and WLS exclusively, an effort is being made currently to work out an angle whereby the down-staters can get cut in too.

And Hartford Too

Hartford, Feb. 26.

A one-time hater of radio, the Hartford Courant, has been so won over to that medium that its pages are open wide to radio news. Especially if it is a tieup between that paper and a radio program. For years there has been cooperation between the paper and local radio stations, especially WDRC.

Recently when the paper and WDRC arranged for a second nightly state and local news broadcast, prepared and edited by the editorial staff of the Courant, the daily broke forth with a two column page one box to tell its readers. In addition to its 6:05 p.m. newscast, the paper now has an 11:05 p.m. shot. Both emanate from news room of the Courant.

D. C. FIGURES REFUTE DUMONT

Those big noises coming these days from video row are not sound effects or bursting tubes, but loud gripes from television broadcasters who complain that DuMont labs "are selling television short in an effort to get business for transmission equipment."

This week, the tabulation of estimated construction and operating costs for six proposed Washington (D.C.) television stations were offered as an answer to the DuMont figures. It was pointed out that one set of figures, in these tabulations, are for DuMont's own proposed capital outlet, and that even DuMont's own estimates in Washington are higher than the same firm's sales dept. offered to prospective customers.

The tabulation is official, having been entered into the record of the FCC at the D.C. video hearings, Jan. 21-23.

DuMont sales figures showed that a television broadcaster could go into business for a mere $272,500. The Washington figures show that the average cost for transmitter and equipment for four proposed Washington video outlets—Philco, NBC, WOR and DuMont—is $456,845 apiece.

The DuMont sales figures held out the promise that, after 30 months of operation, a television station would have annual operating costs of $314,889. The FCC tabulation gives the average operating costs for that same group of four stations—Philco, NBC, WOR and DuMont—as $587,500 a year each. Furthermore, these operating costs are for only 28 hours of operation a week; whereas the DuMont sales figures were for operations totaling 49 hours a week.

Carrying further their criticism of DuMont sales dept. operating cost estimates, video execs point out that right now WCBW (CBS) and WNBT (NBC), both in N. Y., spend about $750,000 a year apiece for operating costs.

'Penny-Ante' Rates

Video row is just as unhappy about DuMont sales talks promising huge profits for television broadcasters at what some of them call "penny-ante" rates per half hour. They disagree with DuMont's estimates which tell novices in video they could compete against newspaper and magazine media by offering television time at the rate of $120 per half hour (in a major trading area of 100,000 families). They point out that when DuMont's N. Y. outlet, WABD, resumes broadcasting, its half-hour time charge (including rehearsal time) will be $625 per 30-minute stanza.

"Maybe that talk about low costs will sell a few more transmitters for DuMont," say the critics, "but it won't help the industry to have people go into it without realizing that they need real money to stay in business. The costs in television are not at all modest—they are fairly heavy, and the man or firm getting into it might as well know the score from the beginning."

Here is a summary of the figures presented to the FCC by the six Washington applicants:

Station	Construction costs	Annual Operating costs*
Philco	$528,423	$738,000
NBC	514,700	736,000
WOR	389,900	480,000
WWDC	250,310	225,300
DuMont	394,355	‡396,052
Washington Eve. Star	‡44,500	300,000 to 500,000

* Twenty-eight-hour-per-week operation.
‡ Includes 20% depreciation. Others believed to omit depreciation.
‡ Does not include proposed downtown television studio and studio equipment—cost not estimated.

'Pappy' for Radio

Lt. Col. Gregory "Pappy" Boyington is being submitted around for radio shows by Music Corp of America. Marine hero signed with MCA last week.

Agency plans for Boyington aren't completed, but they're casting film and radio nibbles for Boyington's forthcoming book, "Black Sheep," based upon his war experiences.

N. Y. Video Blind & Dumb As New Channel Attuning Forces Shutdown

Some 3,500 to 5,000 television set owners in the New York area will be left without a show to tune in after tomorrow (Thursday) midnight. To reconvert transmitting equipment to the new channels assigned them by FCC, WCBW (CBS) will sign off at midnight tonight (Wednesday) and WNBT (NBC) 24 hours later.

NBC and CBS outlets in New York will be off several weeks. Earliest of New York's outlets to come back to the air will be WABD (DuMont), returning March 11 with video broadcasts from the new Wanamaker studio, where a new transmitter is already attuned to the new channel. DuMont has been off since last fall.

Interim will give set owners also the opportunity to reconvert their machines to the new frequencies. DuMont sales staff has already sent out cards notifying owners that the sets must be retuned, and is preparing to send service men to all homes in first-come, first-serve order. Other manufacturers will probably follow suit, with a charge for the service expected to range from $10 to $25, depending on the size of the set and other details.

WNBT, switching from Channel 1 to Channel 4, expects to be back on the air about April 5. Station's execs envisage no change in policy at that time, but will continue along present lines, giving viewers nightly broadcasts of films, live drama and variety shows, sports pickups, etc. Station has not announced the acquisition of any additional sponsored shows.

Bows Off Tonight

WCBW, remaining on Channel 2 but changing its broadcast band, will bow off tonight following presentation of the second in its series of "See What You Know," quiz show featuring Bennett Cerf as permanent emcee. Tonight's session (Wednesday) will guest Jinx Falkenburg, Abe Burrows and Johnny Mercer. CBS execs reported plenty of nibbles had been received from ad agencies for air time, but reiterated that one of their own producers must handle the controls of any show when it goes on the air. Web's video department will continue color demonstrations for the benefit of VIPs from the ad agencies and prospective advertisers.

All three stations are expected to begin regular Washington-N. Y. broadcasts in the near future, following the successful inauguration of the city-to-city transmission over the Bell System's coaxial cable on Lincoln's birthday. Present plans call for the cable to be made available to each station two nights weekly for experimental purposes. With the shortage of cameras and equipment, however, it's doubtful that the new service will begin until the broadcasters are able to buy enough equipment to preclude their having to lug cameras from N. Y. down to D. C. for each broadcast.

WABD has announced that it will sell air time for the first time in its history, with almost two-thirds of available time already purchased by sponsors. Differing from NBC and CBS, DuMont allows a show's producers to handle all phases of production, which is believed the reason for the great amount of time already sold by the station.

Television Reviews

NATIONAL AAU TRACK MEET
Bob Stanton, announcer
Producer: Burke Crotty
120 Mins., Sat. (23), 8 p.m.
Sustaining
WNBT-NBC, N. Y.

Hauling their remote pickup equipment over to Madison Sq. Garden Saturday night (23) for a telecast of the National AAU indoor track and field meet, the NBC television crew came up with another sports event that's very well suited for video. It's doubtful whether the meet's promoters staged the various events in certain spots of the Garden just for the benefit of the television cameras, but the pickup couldn't have been better if it had been planned that way.

Using only one camera because of the concentrated action, the crew could swing it down to one end of the track to pick up the start of a sprint event, follow the runners as they burned up the track to the finish tape; then, without swinging back, pick up the shot-put at the same end of the oval, while the next heat of sprinters was lining up in the starting blocks. Between events, the cameramen just poked their lenses out to the center of the arena to pick up the pole vault.

Distance runs were televised just as well, with the camera getting very good closeups of the runners' faces as they swung around underneath the lenses, then giving viewers a good picture of the contestants' strides as they strung out along the far side of the track. Minor mishap occurred during the 1,000-yard run, when the camera's cables evidently got tangled up so that the runners were momentarily lost to view. When the cables were unsnarled, the camera had to swing fast to get the runners in range again.

Announcer Bob Stanton, without missing a syllable, swung into a fast radio-type spiel as soon as the mishap occurred, so that the viewers were never at a loss as to what was going on. During the rest of the meet, Stanton confined his remarks to by-play on the events, letting the home audience take full advantage of the sight aspect of television. And that's something for which he's definitely to be commended. Stanton is rapidly emerging as one of video's best sports announcers, with a very good knowledge of how to establish a sense of intimacy between himself and the viewers.

"KNOCKOUT"
With J. C. Nugent, Michael Road, Joan Castle, Walter Long, Ethel Griffies, Frances Tannehill, Alexander Clark, Madeline Clive, Kim Spaulding, John Gerstad, Jeanne Cagney, Lee Nugent
Adapted from original play by Elliott and J. C. Nugent
Producer-Director, Ed Sobol
Technical Director: Al Protzman
Sets: Bob Wade
45 Mins.; Sun. (24), 8:20 p. m.
Sustaining
WNBT-NBC, N. Y.

WNBT staff must be slowing down, knowing they'll get several weeks' vacation when the station goes off the air at midnight tomorrow (Thursday) for reconversion to its new channel. That's the only understandable reason for the terrific letdown from its usual topnotch work that was evidenced in "Knockout," Sunday night's full-length drama. Show emerged as one of the most amateurish jobs yet televised by the NBC station, with acting, direction, script and camera work all placing it in the elementary class.

Adapted from an original play penned by Elliott Nugent and his father, J. C., "Knockout" seemed to have something to do with a prizefighter who was too proud to take money from his wife to further his career. Show featured the usual large cast used by WNBT in its Sunday shows, but not their usual good work. Elder Nugent, as the boxer's father-in-law, was his usual excellent self in a role tailored to his talents, and Michael Road and Nan Castle, as the boxer and his spouse, also did the best they could, but the rest of the cast acted like something out of a high-school play. Chief offender was Walter Long, who, with his extensive film and stage experience, should have known better.

Producer-director Ed Sobol was also way off the beam. Directly responsible for the lineup of camera shots, he limited his usual versatile work to a series of unrelated close-

(Continued on page 42)

Video's 4-Month Stay

Washington, Feb. 26.

Full 28-hour a week programming for commercial video stations need not begin until July 1, FCC ruled last week.

Although recently adopted regulations call for operation no less than two hours a day and 28 hours a week, the commission explained it was giving the television broadcasters a four months' breather to build up their program schedules. The six commercial telecasters now on the air are programming an average of 18 hours weekly.

"CARRINGTON PLAYHOUSE"
("The Balzac Murder")
With Frank Lovejoy, Michael Fitzmaurice, Ian Martin, Edgar Staley, Maurice Franklin, Jules Gellin, Larry Dophin, Alan Drake
Writer: Joseph Cochran
Producer: Elaine Carrington
Director: Perry Cafferty
Music: John Gart
30 Mins., Thurs. 8 p. m.
Sustaining
WOR-Mutual, N. Y.

Like the Columbia Workshop, the "Carrington Playhouse," on Mutual, is dedicated to a worthy purpose—to encourage creative writing talent for radio. It's the brainchild of Elaine Carrington, whose annual income from the soap operas she authors ("When a Girl Marries," "Pepper Young's Family," "Rosemary") must compare favorably with the coin intake of the boss men of Procter & Gamble and General Foods, whose products she peddles. Miss Carrington has now chosen wisely to pour back some of that money into radio plus her talent contrib. While Mutual is paying the $200 freight for scripts selected (doubling the Workshop fee), Miss Carrington is tossing in an additional $500 for the best writing job of each 13-week semester. In addition she's producing. That's a lot of encouragement.

If the opportunities are really broad enough to give to every newcomer a fair chance, regardless of any previous training or connections, then "Playhouse" will more than have justified its creation and will also show all radio that it's possible to open its doors. Similarly, the success of "Playhouse" will of necessity depend on how courageous and venturesome Miss Carrington is in spotlighting the untried and unknown. It would be unfair to expect "Playhouse" to produce sensational new talent; the mere fact that it provides a voice for fresh ideas, perhaps even something different, makes the 8 o'clock Thursday night spot on Mutual a valuable asset in the whole programming picture.

As the curtain-lifter to "Playhouse," Miss Carrington presented "The Balzac Murder," described by the benefactress in her spoken preamble as a "why-he-dunit" rather than a "whodunit." Its author, Joseph Cochran, is a newcomer to radio's scripting ranks. He originally submitted it to the Columbia Workshop which saw fit to bypass it. Why the Workshop rejected it is strictly Columbia's concern; suffice to say, Cochran grabbed himself a fast $100 additional. Just how meritorious the script is will be open to debate, for the plot's denouement could be either fatalistic or ironic, according to the listener's own interpretation.

"Balzac" is built around a trial scene in which the defense attorney tries to prove that the people who refused help to a hungry man who eventually commits murder were as guilty as he. The fact that the verdict comes rather as a surprise when the laws of man win over sheer humanity, may, in the views of some, add up to a bit of Balzacian realism, while to others the defense premise may appear nothing more than naive faith. The very fact that the play can stimulate pro and con thought makes it worthy of acceptance. In any event, Cochran's play is a finished piece of craftsmanship, with alive, meaningfuly dialog, even though the contrived introduction of the Balzacian theme tends to strain credulity.

The Mutual-Carrington auspices combined to give "Balzac" an able production. The cast apparently was selected with care, and the smooth performance gave evidence of adequate rehearsal.

"Playhouse's" premiere should insure a healthy patronage at the next performance. *Rose.*

"DARK VENTURE"
("Boiling Point")
With Carl Harboard, Lew Merrill, Robert Bruce, Gloria Blondell, Charles Seel, Ben Alexander, Norman Field, John Lake
Writer: J. Donald Wilson
Producer-Director: Leonard Reeg
Music: Basil Adlum
30 Mins.; Tues., 8:30 p.m.
Sustaining
WJZ-ABC, N. Y.

With the unfoldment of "Dark Venture" in the 8:30 p.m. slot, the ABC net has given its Tuesday night programming a stiff hypo in the direction of garnering the listenership of those who eat crime shows. If Larry Marcus, who's going to do the scripting, can contrive as smooth and plausible a story as the one concocted for the preem (19) by J. Donald Wilson, and with the same type of casting and production given the opener by Leonard Reeg, an audience, rating and all that goes with these should not be far in arrears.

Wilson's piece, called "Boiling Point," had lots of solid dramatic quality to it, once placed in its crime classification. Main character had the full sympathy of the audience, being the poor little underdog who's being bullied. When he reaches the "Boiling Point," the worm turns, kills the guy who'd been humiliating him, and—while not becoming a hero—still seems pitiful enough to hold attention. Knit that kind of a yarn together tightly, give it Reeg's smooth direction and you've got a show that should compete against the best that half-hour slot has to offer on the rival nets. *Cars.*

"DRAMA OF PALESTINE"
With Allen Edwards, L. Clark, Ronnie Liss, Ralph Camargo, Charles Kebbem, Anne Shepherd
Writers: Al Palca, Larry Menkin
Music: Charlie Paul
Producer: Harry Torczyner
Director: Aldo d'Allessandro
15 Mins.; Sun., 10:15 a.m.
METROPOLITAN ZIONIST FUND
WMCA, N. Y.
(Epstein)

A great deal of experience was acquired by radio during the war years in making "message" shows dramatic. Since V-J Day, such diverse organizations as the Sloane Foundation, National Assn. of Manufacturers and CIO have shown they can still wrap meaty propaganda into packages that are palatable from the viewpoint of showmanship. It's hard to understand, therefore, why an organization with the resources of the Metropolitan Zionist Fund should be satisfied with lower-grade stuff when it hits the air. And, on the basis of the preem (24), "Drama of Palestine" is far from top-drawer material.

Story, obviously intended to show life serene and beautiful in a Zionist colony in Palestine, was fuzzy only in those spots where it wasn't foggy. Acting was adequate enough, but direction was about as loose-jointed as the scripting itself.

The show was aired from transcription. It will have to be much better than the opener to work up a list of 155 outlets which the Zionists built a year ago for their flight into the ether with "Palestine Builds." *Cars.*

CHICAGO SYMPHONY ORCHESTRA
With Desire Defauw, conductor; Vincent Pelletier, Franklyn Ferguson, others
Writers: George Kuyper, Jack Sharp
Producer: W. Biggie Levin
Director: Dolph Nelson
60 Mins.; Wed., 8 p.m. (CST)
CHICAGO TITLE & TRUST
WCFL, Chicago
(Earle Ludgin)

In celebrating its 100th year in business in the Windy City, the Chicago Title & Trust Co. is performing a great public service—and providing plenty of listening pleasure at the same time—by sponsoring 39 weeks of the Chicago Symphony Orchestra under Desire Defauw. Guest artists being provided include Vronsky and Babin, Larry Adler, and others equally well known, and when the orchestra is on tour the city's Women's Orch and others pinchhit capably, so nobody's disappointed.

Commercials, handled in a dignified manner by former "Carnation Hour" emcee Vincent Pelletier, are easy to take. The "friendliness" of CT&T in such matters as making out wills, handling real estate matters, etc., is underlined, with little stories—like the one about the guy who neglected to have two people witness his signature on his will, thereby leaving a worthless scrap of paper—fitting right into the format. Jack Sharp writes the plugs, and it's a good job, as are the program notes by George Kuyper, which Pelletier reads without seeming so. And that's a compliment too.

Program heard included Mozart's throbbing "Don Giovanni" overture; the courtly 102nd Symphony, beautifully dished up, preceded by Pelletier's story of how Papa Haydn came to write it; overture to von Weber's "Euryanthe"; and J. Strauss' "Tales from the Vienna Woods." Not too heavy, not too light, in other words.

For a 10,000-watter like WCFL, it's a fancy deal. And in the face of competition like Eddie Cantor, Frank Sinatra, and "Mr. District Attorney," too. *Mike.*

Real Radio

Radio batted 1000 in its contribution to Brotherhood Week.

Seldom has there been a more complete acceptance of the performer's obligation to his listener than that exhibited on the kilocycles. That the pleas for racial and religious understanding, and for the full acceptance of the ideals of democracy, were made with sincerity and real conviction was one of the factors that demonstrated radio's ability to perform in its more serious realm. The effectiveness was compounded by the trip-hammered, 'round the clock performance as the Bennys, the Hopes, the Cantors, the Skeltons, the Danny Kayes, etc., finaled the contrib that embraced all of daytime radio as well.

It was the first all-encompassing exhibition that radio could work for the peace as in war. A salute to William S. Paley, who headed radio's job in this mobilization. *Rose.*

"THE SPICE OF LIFE"
With Carl Schreiber's orch, Ruth Marion, Jack Fuller, Frank Bennett's Team Mates, others
Writer: Vi Warren
Producer-Director: Elgy Kaye
30 Mins.; Sun., 3:30 p.m. (CST)
TEAMSTERS' COUNCIL
WCFL, Chicago
(Kuttner & Kuttner)

Tearing a page from management's book on public relations, the Chicago joint council of the International Brotherhood of Teamsters, Chauffeurs, Warehouse Men and Helpers bowed on WCFL, Chi's A. F. of L.-owned station, last week. A few toes were stubbed during the launching—caused mostly by mechanical difficulties and the over-enthusiasm of the unionist-sponsors who packed the Eighth Street theatre for their baby's christening—but the context was okay and presaged a nice run.

It's the first time in Chi that a council made up of 50 union locals, with more than 75,000 members, has done anything like it. And, while the majority of the 75,000 sponsors, who stayed home of necessity, may have been a trifle piqued by the few little snafus referred to, it was all too apparent that those who managed to get into the theatre were having a wonderful time, to the detriment of the initial program. They were noisy, and the applause was too long-drawn-out, but those are items that can be ironed out—must be, in fact, if the brothers want their program to get a rating.

Carl Schreiber's celeste got a big play in the orch's segments, which included numbers like "Somebody Loves Me," "Bells of St. Mary's," and "Great Day." Ruth Marion displayed a sweet singing voice in "Let It Snow," which was dedicated "to our brothers, the milkmen, who are on the job 24 hours a day, 365 days a year, in snow, rain and sleet." Frank Bennett's Team Mates, mixed choral group, did very well by a spiritual, "Rain in the River," and a "State Fair" folio, and Jack Fuller's readings of Vi Warren's lines re the way the teamsters knock themselves out serving the public were okay.

There was a little too much back-slapping from William G. Kennedy, prez of the milkwagon drivers' union, to which this program was dedicated with a skit about a milkman saving a woman's life in a fire (theme: "Milkman, Keep Those Bottles Quiet"); and from Frank Brown, prez of the joint council; and from the five World War II vets brought out to the show and dinner by the council, in cooperation with the Neer-Goudie American Legion post, but that was excusable. *Mike.*

"LET'S TALK IT OVER"
With Quentin Reynolds; Russ Dunbar, announcer; Walter S. Mack, Jr.
Estimated Talent Cost: $1,500
15 Mins.; Sun., 6:45 p.m.
PEPSI-COLA CO.
WOR-MBS, N. Y.
(Newell-Emett)

Mutual got itself a real boost in the gabber category last Sunday night (24) when Quentin Reynolds opened a series of spiel fests for Pepsi-Cola. The whole thing was so well wrapped up that even the pace-setting speech by Walter S. Mack, Jr., Pepsi-Cola's prexy, became part of the preem's pattern—rather than merely a sop to the guy who happens to control the bankroll.

Mack teed off by assuring the audience that there was a purpose behind the Reynolds session, said purpose being to help listeners to figure out the angles on current problems of importance. That will be done by rounded discussion of one subject, rather than by tidbit allusions and teasers tackling everything from atomic fission to zonal splitting of Germany in 30 seconds flat.

Reynolds did exactly what Mack promised, throwing some hefty arguments against the National Assn. of Manufacturers and its methods of fighting inflation. He caled no names, broke no bones, but gave out with forthright argument that sounded convincing, bolstered by reference to personal interviews with people in the Government who ought to know the subject—people like Chester Bowles, Paul Porter, et al.

Reynolds' voice was warm, authoritative. There was a minimum of the first-person-singular type of stuff in which some gabbers set themselves up as a cross between an oracle and a prophet. Delivery was even tempered, smooth in tempo.

On the opener, of course, Mack's intro took the place of what will probably be, later, the opening commercial. Dunbar's closing plug for the big nickel-nickel, 12-oz. bottle was a little too pat in tying in with the "democratic process." The announcer was okay for what he had to say—but the copywriters might stay off the hokum in the future. *Cars.*

"NIGHTCLUB ON THE AIR"
With Barry Gray, Doris Day, Jack Leonard, Maurice Rocco, Bob Stanley Orch.
Producer-Director: Jock MacGregor
25 Mins.; Tues., 11:35 p.m.
Sustaining
WOR, New York

WOR's "Nightclub of the Air," which debuted last week (19), seems to be another way of utilizing the performing abilities of the personalities who regularly guest as interviewees on Barry Gray's all-night disk session on the same station. Gray emcees the show, which is done entirely ad lib, and sounded like it most of the time.

This first show may not have been a fair test, since Gray and his guests had to fight their way to the studio through a mean blizzard. While it had its moments of mirth and entertainment, overall it did not add up, mainly because the ad lib style allowed a distinct sag between performances. For this Gray was responsible. His tongue was not honed to its usual sharpness. Add to that the distinctly phoney-sounding clamor the very brief studio audience put up for every song and gag.

Performances of the guests were in and out, starting with a too-slow-for-an-opening-number rendition by Doris Day of "I Can See it Your Way Baby." Later, Jack Leonard came in with "I Can't Begin to Tell You," done in voice not up to his par, plus a duo with Miss Day on "Chasing Rainbows." Doodles Weaver, Le Ruban Bleu comic, sneaked in somewhere up front with gags that probably were better seen than heard (he's more a sight comic). Highlight of the talent was Maurice Rocco, who knocked out "Donkey Serenade" on the keys. He's not a great pianist, either, but he sure makes it sound hard and satisfying. And on this show he did well. *Wood.*

UPTON CLOSE
Producer: Don Ryan
15 Mins.; Tue., 9:15 p.m. CTS.
NATIONAL ECONOMIC COUNCIL
WGN-Mutual, Chicago
(Roche, Williams & Cleary)

Upton Close, self-styled "Voice of the Right," is back on the air with his Red-baiting, hate-inspiring tactics. His sponsor this time is the National Economic Council, which describes itself as "a supporter of American private enterprise and the American way of life," and is headed by Merwin K. Hart, one-time America Firster; author of "America, Look at Spain," an apology for Franco which urges Americans to learn from Spain; and opposer of anti-discrimination bills, lend-lease, Bretton Woods and the United Nations Organization.

In view of the context of his tee-off script, plus his new sponsor, it's apropos to review Close's recent career. Here 'tis:

He did a regular Sunday commentary for Shaeffer Pen from Sept., 1942, to Dec. 10, 1944, on NBC and was then replaced by Max Hill, AP correspondent. Close said at the time that "certain radical and Communistic elements, or government forces" brought about NBC's decision, but the charge was branded as "completely false and ridiculous" by web officials.

Lumbermen's Mutual Casualty Co. dropped him July 1, 1945, after a short run on Mutual, rumor being that the exit came because listeners who disagreed with Close's isolationist views were canceling their insurance policies like mad. NEC, the current sponsor, however, isn't selling any commodity—except poison.

Latest of Close's long line of debuts had him spouting: "My program stands for America first, last and all the time." It's a meaningful moment, he said, for a voice of the Right to return to the air, because we have reached the end of the first round in the American battle of wages and prices; because there's a trend toward a showdown of world forces, and because the "14-year coalition of political interests which has backed our administration is definitely breaking up, which means a new deal of the political cards."

His program, he continued, will be to oppose monopolies—"whether it is the monopoly of a corporation crowding little business men to the wall, or the monopoly of a labor boss who will not let young vets share the work, or the monopoly of the government which gets control of all wealth and all kinds of production and distribution, or the monopoly of a cartel or trust which sends our young men out to fight for its preserves or its patents or its markets." See?

We're free of Roosevelt and the New Deal, he said. The war's over, and we're in a completely new set of relations at home and in the outside world. How true, that latter point. In view of it, how Close and his ilk can reconcile being for "America first, last and always" is something the first little idiot in the front row will now rise and explain.

"I shall be criticized and opposed," he said, "since a movement against all the basic principles of our American government has grown very strong and cunning and unscrupulous. But it is showing its true color more every day."

This is an awful lot of space to waste on such hogwash. But here's one of the first criticisms. He asked for it. *Mike.*

"IT'S SHOWTIME"
With John Paul Goodwin, Will Orleans, Jonnie and Sandra Steele, Conrad Brady, Alice Lon, Joe Allen, Maurice Stine and orch
Producer: Conrad Brady
30 Mins.; Sun., 3:30 p.m.
INTERSTATE THEATRES CIRCUIT
WOAI-TQN, San Antonio

From the stage of the Majestic theatre in Dallas comes this opus, wending its way via the Texas Quality Network. It's a well-balanced stanza, and shows good production and effort in presentation.

Orchestra is under direction of Maurice Stine, and was heard in good arrangement of "Blue Skies"

(Continued on page 42)

Estimated Weekly Network Program Costs: 1946

(Continued from page 34)

PROGRAM	ORIG.	COST	NETWORK	AGENCY	ACCOUNT	PRODUCER	WRITER
"Woman in White"	C	2,500	NBC	Knox-Reeves	General Mills	Herb Futran	H. Futran
"Woman of America"	N	2,500	NBC	Compton; Dancer	Procter & Gamble	Hugh Hole	Della Decker
Alan Young Show	H	4,500	ABC	Doherty, Clifford	Bristol-Myers	Dick Woollen	D. Schwartz, N. Paul
"Young Dr. Malone"	N	2,000	CBS	Compton	Crisco	Charles Schenck, Jr.	David Driscoll
"Young Widder Brown"	N	1,600	NBC	Dancer, Fitzgerald	Haleys M.O.	#Martha Atwell	Elizabeth Todd
"Pepper Young's Family"	N	2,200	NBC	Pedlar & Ryan	Procter & Gamble	Chick Vincent	Elaine Carrington
"Your Hit Parade"	N	11,500	CBS	Foote, Cone & Belding	Lucky Strike	Lee Stahorn	Tom Langan

*Amos 'n' Andy (writers)—Bob Moss, Bob Fischer, Octavus Roy Cohen; Jack Benny (writers)—John Tackaberry, Milton Josefsberg, George Balzer, Sam Perrin; Edgar Bergen (writers)—Zeno Mavinker, Allen Smith, Royal Foster, Howard Blake; Fannie Brice (writers)—Dev Freeman, Jess Oppenheimer, Bill Danch; Jack Carson (writers)—Marvin Fisher, Henry Taylor, Jack Rose; County Fair (writers)—Peter Donald, Ray Harvey, Martin Ragaway; Joan Davis (writers)—Jay Sommers, Si Willis, Jack Harvey, Herb Little; Life of Riley (writers)—Ashmead Scott, Alan Lipscott, Reuben Ship; Lone Ranger (writers)—Fran Striker, Bouletta, Bob Green; Eddie Cantor (writers)—Bobby O'Brien, Johnny Quillan, Izzy Elkinson, Leonard Sol; Duffy's Tavern (writers)—Julian Harom, Jerry Gollard, Raymond Glazer, Bob Sweeny, Hal March, Phil Cole, Bill Manhoff, Ray Ellis, Tom Adair, Larry Gelbard, Bob Wuliger; Dinah Shore (writers)—Howard Harris, Syd Zelinka, Ben Brady, Sam Perrin; Kay Kyser (writers)—Hank Garson, Sol Stein, Martin Wark; Mr. & Mrs. North (writers)—Robert Sloane, Lawrence Klee; Bill Stern (writers)—Barney Nagler, Mac Davis, Michael Roshkind; FBI in Peace, War (writers)—Louis Pelletier, Jacques Finke; Ginny Simms Show (writers)—Bob Mosher, Walter Connolly; House Party (writers)—John Guedel, Walter Guedel, Art Linkletter; Aldrich Family (writers)—Norman Tokar, Patricia Joudry, Del Dinsdale; Kraft (writers)—Bill Morrow, Stanley Davis, Elon Packard, Leo Sherin; Durante-Moore (writers)—G. Moore, A. Woods, B. Marks, I. Solomon.

Produced under general direction Frank and Anne Hummert.

Airliner Crosses U.S. in Record of 7 Hours, 27 Min
52 Aboard Plane Span U. S In Record 7 Hrs. 27 Mins
45 Passengers Set Mark for Lar Carried on Single Flight as 7 Time From West Coast
Commercial Hop Makes 6 Record
WOR'S SMASHING
ON-THE-AIR RECORDS, TOO
As a nation gapes and distance shrinks, WOR, too, is rolling up records *on* the air that leave sponsors gasping pleasantly.
Take WOR's Bessie Beatty, for instance. Two weeks ago, a few brief announcements made by this grand lady put samples of a sponsor's product in the hands of 12,215 people who *wrote* in to ask for it. In less than five weeks, "The Answer Man" blithely tempted 15,572 listeners to ask him questions; which, by the way, were answered individually with pointed plugs for this WOR program's sponsors. While "Dorothy & Dick" casually mentioned during each week in January that they'd like to have their listeners try a sponsor's product. The sample was only pin-size, but listeners liked the offer — to the tune of 5,919 who wrote in.
Things like these, Gentlemen, are merely indicative of what happens at *all* hours at our place, for the smart advertisers who buy WOR's low-for-cash shows with the high-for-less pulling power.
WOR MUTUAL
— that power-full station, at 1440 Broadway, in New York
2 More Air Records Smashed
Planes Going 1,000 Miles an Hour By '49 Are Forecast by Scientists

Destroy Service Show Platters As Per Non-Commercial Agreement

Washington, Feb. 26.

The hundreds of platters cut for the Armed Forces Radio Service for overseas transcriptions are all slated for destruction except for individual disks which are being filed in the Library of Congress for historical purposes.

The various air shows, still being prepared for the men overseas, feature some of the top names in show biz and efforts have been made to obtain some of the transcriptions as masters for the creation of phonograph records for commercial sale.

The Army and Navy are pledged to destroy the platters and to prevent any duplicates from being made under agreements made with the commercial companies, the networks, the unions, agencies and talent.

Library of Congress is only now beginning to get one copy of the various great air shows which were cut on wax and then sent abroad to be used by military broadcast stations for the entertainment of troops.

EVERYBODY LOVES CEREALS IN CINCY

Cincinnati, Feb. 26.

For the second time within a month stations here have launched mid-day programs patterned after established breakfast network shows.

WCKY was first with a "Birthday Club" series originating in Mrs. Pressler's cafeteria five days a week from 2 to 2:30 p.m. It has Nelson King as emcee. Tagging is by Lowenthal's, Inc., local furrier.

Last week WLW kicked off with "The Fifty Club" series, which originates in the Hotel Gibson and is being tested for 13 weeks by Procter & Gamble for blurbing on Oxydol and Crisco. Account is through Compton agency. Show is on the air from 1 to 1:30 p.m., Monday through Friday. Miss Lyons has been doing a similar show, "Morning Matinee," on WLW for months, five days a week, 8:30 to 9:30 a.m.

GRAYSON EXITS ABC TO PACK OWN SHOWS

Mitchell Grayson, ABC director who ran the net's "Best Sellers" program, half-hour afternoon strip dramatizing top-drawer fiction, is resigning from the web on March 15 to package a couple shows of his own and finish a legit play.

Grayson will also do some freelance directing, his first chore being the Saturday night "Dick Tracy" for Tootsie Rolls. His most recent net assignment included the entire "Dick Tracy" sequence, embracing a cross-the-board, 15-minute "Tracy" as well as the Saturday night stanza.

Methodists Plattering B'casts in Air Pitch

Hollywood, Feb. 26.

Transcription series to be spotted nationally on local stations is being readied by the General Board of the Methodist church. Quarter-hour evangelizing platters will be released from Church's headquarters in Nashville.

Harry L. Williams will direct the series to be known as "The Upper Room Radio Parish." It will be Methodists' initial attempt to proselytize through the ether, following gospeling of Catholic, Lutheran, Baptists and others over the years.

Research: Leave It to Heaven

Continued from page 31

search, added Ben Gedalecia to his staff a few months ago, taking the latter for his experience in audience research for the OWI overseas branch. That Gedalecia's work is being expanded is indicated by the fact that he now has an assistant, Helen Kaufman, an instructor in psychology at Brooklyn College.

Critics, Critics Everywhere

But others, outside these two nets, scoff at both NBC's and ABC's efforts, and challenge the interviewer: "Ask them exactly what kind of qualitative research they want; they can't define it." Fact is that they don't define it, and admit they are still experimenting in the direction

One critic of these "qualitative" efforts will say that their very use of that term is erroneous. "It should be called creative research—with the term 'descriptive' used for what they now call 'quantitative' research. The very fact that they use the other terms shows that their thinking is not solid—and they won't get anywhere."

Still another doesn't mind the terms but attacks the essential direction in which research is tending. This man defends Hooper to the hilt, knocks down Nielsen's efforts, and takes a sidewipe at CAB.

"Hooper can do anything these so-called 'qualitative' fellows think they'll accomplish," says this partisan. "Hooper now measures show popularity in 38 cities where he publishes local reports, in addition to the 32 principal cities where all four nets operate competitively. As far as I'm concerned, I'll string along with only the Hooper reports, and you can can all the others."

But, this man admits, he'll continue paying for the other services "because the other fellows do, and I can't afford to be behind the parade."

Hooper critics talk about Hooper's "over-large" claims, sniff at the Hooper type of work as "mere nose counting, which doesn't even include all the noses, let alone showing what's behind the proboscis." Some network men with many stations in the hinterland hope that the Nielsen operation will get going soon, and will at least tell them what goes on in non-telephone homes untouched by either Hooper or CAB, in rural areas, and in the towns of 10,000 and under (half of the U. S. population lives in those towns, and they are not measured at present).

'Diary Sampling'

Another pro-Hooper man points out that the Hooper organization is now doing something which C. E. Hooper himself is as yet discussing very quietly. Hooper is now planning to go into "diary sampling," lining up 7,500 homes around the country where he will get detailed reports on listening. This method is promptly attacked as going counter to Hooper's own, frequent insistence on the coincidental method being better than recall—and diary work involves "recall."

The Nielsen method is, in turn, attacked with the old criticism that "Nielsen will tell you what the radio is tuned to, but not whether the family is listening." Promptly, an anti-Hooperite will hit back with: "Does the coincidental method tell you whether the family is in the living room or in the kitchen while the radio's on?"

The recent blast against CAB, and the suggestion that CAB should become the organization to develop research standards and techniques, is something else on which there is little agreement. Not that anyone wants CAB to duplicate Hooper's work and stop there. But it's obvious that few researchers will accept any techniques worked out by another man or group.

"I'm not going to tell anyone what my qualitative research shows, or how I arrive at it," said one researcher, "and I admit I'm not going to let another man tell me how to arrive at the information I seek. He may want something else entirely."

Perhaps the sole "area of agreement" is in regard to the need for more research and, particularly, in the need for establishing radio research on a solid footing before television sweeps all the present broadcasters off their feet.

As one prominent researcher said, it's clear that "radio is kidding itself more than any other major industry in the country. Imagine a maker of clothing or refrigerators not knowing how many customers he has. It's absurd, isn't it? Yet radio doesn't even know the size of its audience—let alone what that audience likes or dislikes. If we don't get together soon, and really set up a batch of figures that can stand on their own feet, the other media will take the business away from us. We still don't know anything about real audience, about real coverage, about real popularity of one type of programming as against another. All we know is that we've been making money—and pouring a lot of it down the drain too. Sure, our problems are complex. But if we don't solve them—our advertisers will, in no uncertain terms."

Cops Can't Tell Time

St. Louis, Feb. 26.

FCC has ruled that time-telling is not a part of the authorized service of KGPC (St. Louis Police Dept's station) and this information was ordered discontinued last week.

Since 1929, KGPC has been announcing the time on the hour as information to radio-equipped scout cars and natives without alarm clocks. FCC learned of the local situation through a monitor station in Atlanta. The FCC order was immediately obeyed.

WHY BUY HALF A LOAF?

To Baltimoreans, there is only

ONE *real radio station* . . . WFBR

Yes, WFBR alone attracts huge studio audiences, visitors in large numbers . . . and gives advertisers the goodwill of Baltimore's only complete radio service. Only here do you get crowds of daily visitors—product displays and all the glamor of Radio City in smaller replica. No wonder successful advertisers have concentrated on WFBR for over a decade—day in and day out—year in and year out. For WFBR gets results. And in Baltimore, WFBR is a living, breathing radio station — not just a tower or a spot on the dial — it's Baltimore's Big Home Town Radio Station. It is *your* best buy in the nation's 6th largest market.

MEMBER—AMERICAN BROADCASTING CO. • NATIONAL REPRESENTATIVE—JOHN BLAIR & CO.

WFBR

Big Argent. Boom Cued by New Biz From Yank Firms

Buenos Aires, Feb. 19.

Argentine radio outlets are looking forward to a sock season during 1946, with plenty of coin coming in from big local and Yank advertisers to bankroll programs with high talent costs and plenty of guest artists from abroad.

The first of the Yank bankrollers to sign up is Squibb, a newcomer to Argentine radio—as far as big scale advertising is concerned. Through Grant agency, a contract has been inked for an eight-month series of two weekly half-hours, featuring the "Crusade of Good Fun," directed by Tito Martinez del Box. This program had the highest Hooperating of any program on the air during 1945.

The series will go over Radio El Mundo and involves a total of $57,500, a new high for these parts. Del Box has just returned from a jaunt through the Pacific coast countries of South America, plus Mexico, Cuba and Hollywood.

Pedro Farias, long known as one of Radio Belgrano's top emcees, has also got back from a junket up north and has established a new agency, called "Contamer," with what he describes as mixed Yank and Argentine financial backing. The dream of every local announcer nowadays is to set up his own agency, or to receive an offer from some big Yank agency to take over the radio department.

Of the agencies already established, Walter Thompson Argentina did the biggest turnover for 1945, with Pueyrredon Propaganda, an Argentine setup, running a close second. Grant is setting out to rival both for 1946.

POP STARS INVOLVED IN NEW LONGHAIR SWITCH

New symph program, combining big names in both longhair and pop fields, with pop artists doing classical numbers, is now making agency rounds. Tentatively titled "Symphony For Millions," show is idea of Max Goberman, musical director of the Broadway musical "Billion Dollar Baby," and Gil Babbitt, talent supervisor for CBS' "Hobby Lobby" program.

Format calls for a large-size symph orchestra, conducted by top batonists like Sir Thomas Beecham, Eugene Ormandy, etc., with pop artists like Dinah Shore, Frank Sinatra or Duke Ellington appearing as soloists in strictly longhair works to orch accompaniment. Program would contain symphonic selections interspersed by vocal or instrumental solos, with a dramatization of a composer's life during intermission. Two agencies already reported nibbling.

NCAC Wraps Two Shows, One Live, One on Wax

"Crooked Square," mystery show by Janet Huckins, which was aired for 10 weeks last summer on MBS as a quarter-hour program sponsored by Lee Hats, is resuming. Show this time will be a half-hour, recorded, with the Texas Co. negotiating as sponsor. National Concert and Artists Corps. is handling.

NCAC is also offering a package show titled "Adventure For Hire," series being half-hour stories of the sea, starring John Loder, British film actor. Package, from Hollywood, is a live show, with Gerald Kean, film scripter, as writer-producer-director.

MBS' Whodunit Parlay

When "Those Websters" moves over from CBS into the Sunday 6 p.m. slot on Mutual, March 3, "Nick Carter" is being shifted by that net to Tuesday at 8 p.m., placing it back-to-back with "Adventures of the Falcon" and giving MBS a new whodunit parlay.

As a sustainer, now that Acme white lead paint has dropped it, "Nick Carter" still has a 7.4 rating. Mutual execs feel that, parlayed with "Falcon," which rates 7.8, "Carter" should garner some cold-coin backing.

The present incumbent of the slot being given to "Carter," "Leave It to Mike," is getting the axe.

Com'ls Win in Webs' Decision Vs. Churchill

Tourist Winston Churchill is no big shakes to the radio webs. The former British Prime Minister, who is paying an official visit to New York, March 15, will be given a formal city reception, with greeter Grover Whalen at the controls. Whalen got Morris Novik, ex-WNYC director, to try to wrap up the radio coverage for Churchill. Unanimously, the nets expressed absolute disinterest in covering either the official City Hall reception at noon or a soup-and-fish event skedded for the Waldorf-Astoria in honor of Churchill the night of March 15. They won't sacrifice commercials for Churchill.

Under WNYC program director Seymour Siegel, the Churchill doings will be covered by the New York City station and fed to those indies that are interested. WMCA has promised to carry the events.

D.C. Sports Gabber In Congressional Race

Washington, Feb. 26.

Arch McDonald, one of the best known sports broadcasters in the D. C. area, has tossed his hat in the ring for Congress. McDonald, who works for WTOP, the CBS-owned 50,000 watter, has entered the Democratic primary for the 6th Maryland District, a collection of suburban counties to the north and northwest of Washington.

SAMISH MON. QUINTET EYED BY SPONSORS

With the preem of ABC's fifth new Monday night show skedded for March 4, when Billy Thompson goes into the 10:30 p.m. spot with a Coast-originated comedy show, the net will have completed its $250,000 facelift cycle. And, despite a slow start of the four earlier presentations, Hooper-wise, net execs insist several bankrollers are definitely interested in at least two of the earlier Monday night stanzas.

Adrian Samish, programming veepee, is going for a fast trip to the Coast ahead of Thompson's preem, to cut an audition platter and have it back in New York pronto as tangible proof that the net really has something in the new funfest.

Most of the present interest in the net's Monday nighters is being shown in "Fat Man," which has a rating of 3.9 to 4.5, and "I deal in Crime," marked by Hooper as ranging from 3.7 to 4.8.

Web execs are doing little talking about who's interested in which of these shows, among potential sponsors. But one of them declared last week: "Wait till the returns are in. We'll sell at least three of Samish's quintet, and that's a high average."

Hartford—Having received his discharge from the Navy recently, Bob duFour, former Lt. (jg) is back at his old post as announcer for WTIC.

Agcy. Man Sees Wax Cash, Kudos Big Enough to Attract Bigtimers

Chicago, Feb. 26.

Because of electrical transcriptions, the dopesters are beginning to ask just what a name radio star is. One of the sales staffers at the J. Walter Thompson central division office stubbed his toe on the question last week when he set out to spot the transcribed "Kenny Baker Show" around the country for one of his clients, only to discover it was already being aired in four out of the five markets he was considering—and mopping up rating-wise!

All of which indicates, of course, that Baker is being heard, even if he's not on a network show, and that the same situation holds for a lot of other radioites. One station alone, to cite an example, has signed up the whole series of 260 Baker platters at $45 a shot. That's $11,700 in hand for the Frederic W. Ziv Co., producers of the show, from one station. Multiply that by all the others lined up, and it begins to give an idea of the coin being spent in the transcription field.

"Among other things, it seems to prove that the columnists—Louella Parsons, Hedda Hopper, et al—who won't give out with the space unless they've got an 'established name,' are on the wrong track," the sales staffer said, "because who's to say who is and who isn't a celebrity nowadays?"

The agency man pointed not only to Baker, but to the lesser lights like the Korn Kobblers, who over a period of five years have been on at least 100 stations a week at all times, commercially sponsored; and to Smilin' Ed McConnell, Johnny Betts, Johnnie Neblett, Chuck Acree, Bert Wilson, Jimmy Evans, Craig Dennis, Judy Martin and her Mountain Rangers, the Down Homers, the Gopher Hole Diggers, the Little Country Girls, and others.

'MAISIE' SHAKEN; KUHL, TAYLOR TO TAKE OVER

Hollywood, Feb. 26.

Cal Kuhl is returning to Biow as producer of "Maisie," April 1, replacing Bill Rousseau, who leaves the agency. Kuhl was Stan Joseloff's predecessor as radio director for Biow, and will function only as "Maisie" producer. A Coast radio head will be picked later by Biow.

Other departures from "Maisie" are writer Artie Phillips and writer-actor True Boardman. Sam Taylor, who wrote the early "Maisie" scripts, is coming to Hollywood to resume scripting for the program.

More *for your money on* Mutual

HAVE you compared network rates lately?

Mutual has adapted and adopted as its credo: More value for each radio dollar than has been made available in network radio before. Mutual is helping advertisers to keep their costs of distribution in line.

For example... Mutual today delivers 40 more stations than a year ago, reaches hundreds of thousands more radio homes at no increase in overall cost. Mutual is the largest network in station count—with one-third more stations than the next network. And Mutual rates are lowest. For any standard time-unit bought on a full network basis for a full year, Network A costs at least 24% more than Mutual; Network B costs at least 47% more than Mutual; Network C costs at least 64% more.

In planning your advertising budget, keep these factors in mind—

STATIONS... Mutual has top-flight outlets reaching forty-seven of the leading 50 markets—and more exclusive station-cities than all other networks combined.

PROGRAMS... Mutual-developed programs are working for four of the top ten radio advertisers; 5 times as many air-tested features are currently available.

ECONOMY... A half-hour evening over a network of 260 Mutual stations costs only $6,700 per week for time (52 week basis).

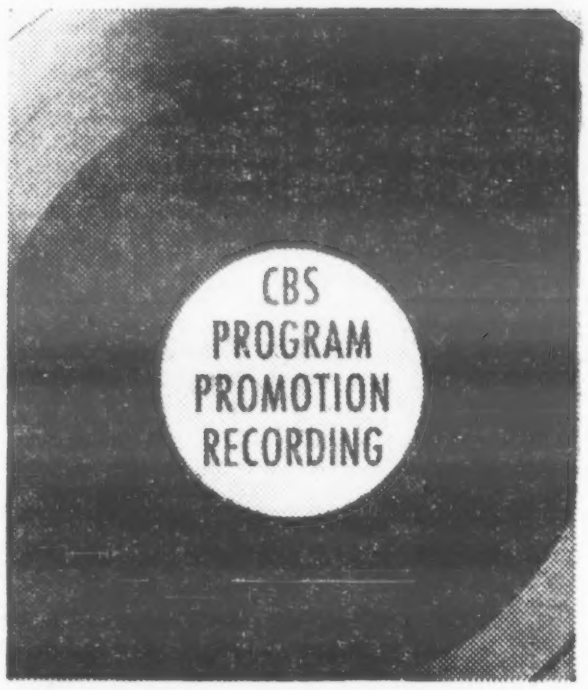
Have you compared network rates and values lately? Apparently more and more advertisers have—because Mutual's sales increased 33% in November, 49% in December and 66% in January compared to the same months the year before.

It will pay you to investigate and compare.

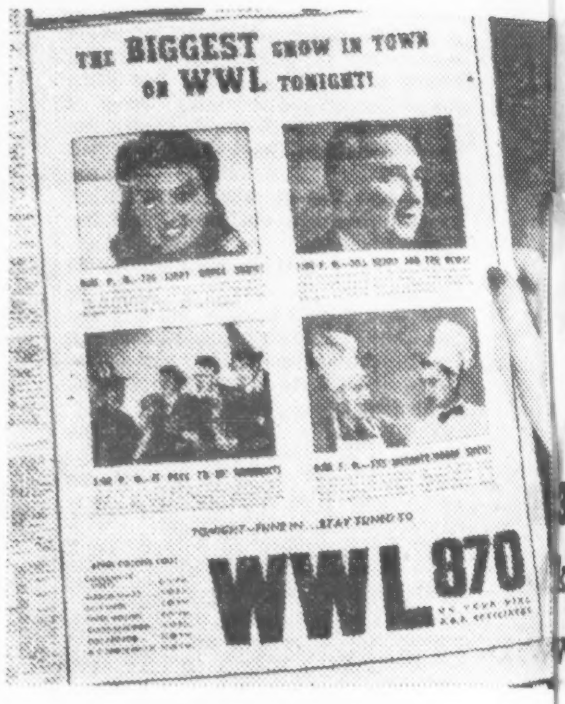
Mutual
Broadcasting System

A Day in the Life of Mrs. P

1 She turns on the radio and hears . . .



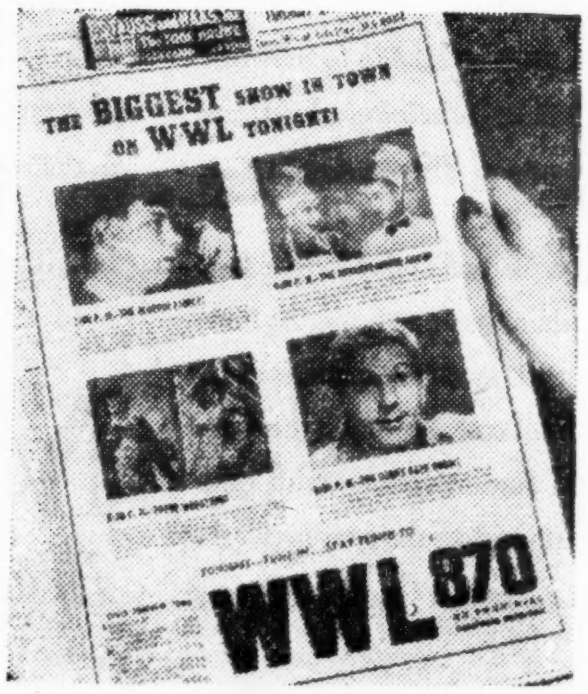
2 She reads the morning paper and sees . . .

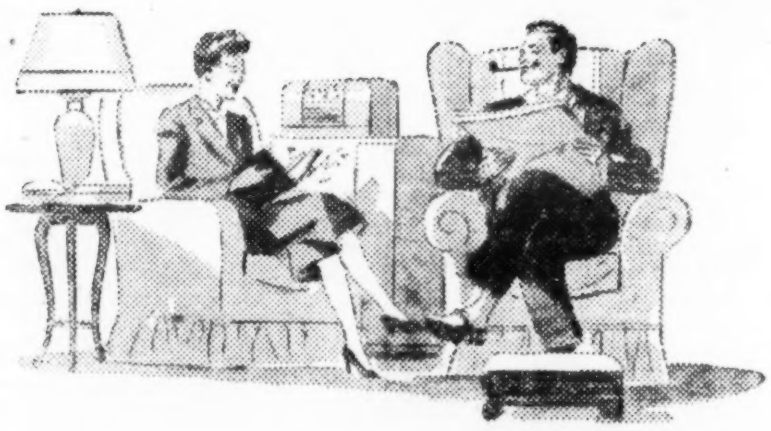


5 She takes the street car downtown and sees . . .

6 From the car window she sees...

9 In the evening paper she sees . . .

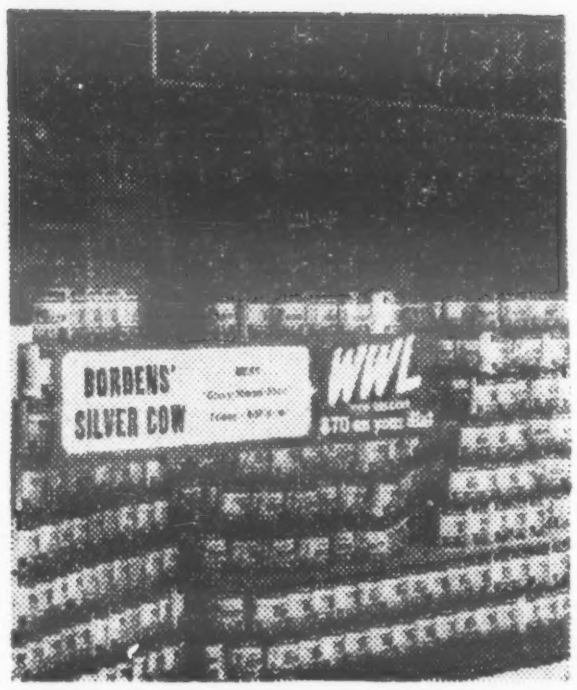




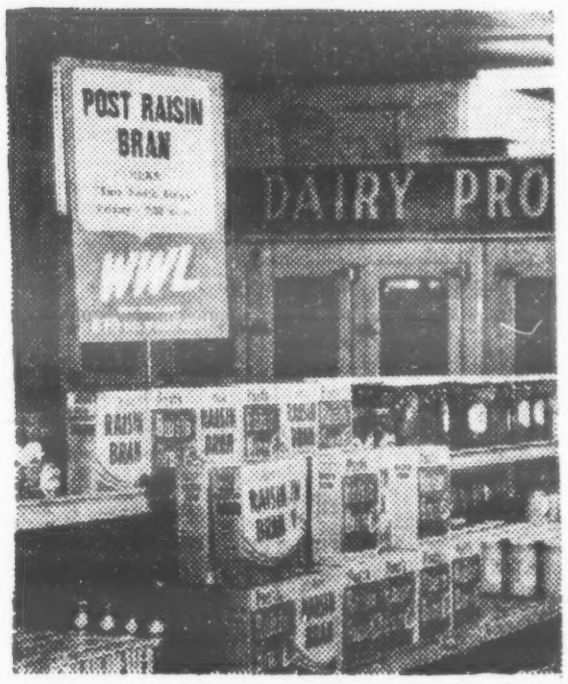
10 That night when Mr. Broussard says, "What's good on the radio tonight?" . . . . .

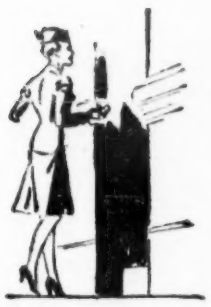
Pierre Broussard of New Orleans . . .

3 Going to market; on the store window she sees...

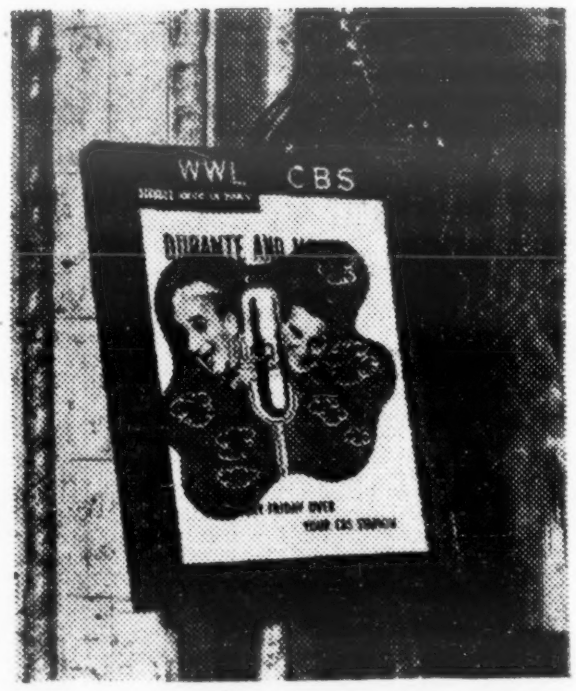


4 In the grocery store she sees . . .





7 As she enters a hotel for lunch she sees . . .



8 Home again—the mailman has left a message . . .

Her answer is likely to be... "WWL"

Morning, Noon, and Night
Folks turn first to

WWL
NEW ORLEANS

The Greatest Selling Power
in the South's Greatest City

50,000 Watts - Clear Channel - CBS Affiliate

Represented Nationally by The Katz Agency, Inc.

Radio Reviews

Continued from page 36

as well as the "Memories" tune and "April Showers."

Guest artists were nightclub stars Jonnie and Sandra Steele, who were heard in "Don't Take My Love From Me," featuring Jonnie at the piano and Miss Steele's vocals. Both were heard in vocal of "Chico, Chico" for nice applause. Of program regulars, Joe Allen was heard in "Symphony" and Alice Lon sang "Put That Ring On My Finger." Both are talented youngsters.

A screen test interview with members of the audience is held by Conrad Brady, who asks questions concerning stars of the screen via clues; correct answers make payoff in $10 Interstate Gift Book of theatre tickets. These clues make way for nice plugs for the stars' forthcoming film to the Interstate Circuit.

There is also a "memories" bit, with headlines, films, and stage plays of years back being spoken about.

John Paul Goodwin is program m.c. and keeps the show moving along. Will Orleans is heard plugging current pix at the Interstate.

Andy.

"AND SO THEY WERE MARRIED"
With Easter Straker, Russ Ryan, others
Producer-Director: Bob Platt
15 Mins.; Mon.-thru-Fri., 10:15 a.m.
Sustaining
WIND, Chicago

Idea for this new "marriage clinic" avemmer on WIND is a novel one, and it shouldn't have to remain a sustainer long if a few kinks are ironed out. No sponsor in his right mind would take it as it is, however, because of the principal kink, which consists of deafening background noises. Reason for this is that the show emanates from the marriage license bureau in Chi's County Building, where Easter Straker and Russ Ryan interview young things with wedding bells ringing in their ears. It might just as well originate in the boiler room, so noisy do things become.

The to-be-weds are so up in the clouds when Miss Straker and Ryan tackle them—she interviews the men, and he the gals—that they all sound like something out of "Pollyanna." Everything is wonderful, glorious, exciting, and they're all just "glad, glad, glad!"

Besides being in a dither at the prospect of getting their marriage licenses, there's so much going on around them they can't seem to be able to pull themselves together enough to be able to do anything but agree with the questioners. That goes double for Ryan, who doesn't have as much luck with the gals as Miss Straker, a lady baritone, has with the guys. She keeps the conversation going better than he does too, but that's probably because she's had more experience on interview shows.

Questions are on the order of "Do you think a husband should spend one night out a week?", "Should a wife buy her husband's ties?", "Do you object to a girl refinishing her face in public?", "Should a woman be made to obey her husband?", etc.

It could be done a lot better.

Mike.

"COFFEE CLUB"
With Dave Zimmerman, emcee; Jackie Ward, Lee Edwards, Paul Leash & orch, others
Writer: Earl Gormine
Producers: Z mmerman, Walter Koste
30 Mins., Mon.-Fri., 9 a. m.
Sustaining
WWJ, Detroit

A new morning audience participation, generous gift program has been inaugurated by WWJ (NBC) in Detroit, and, from present indications, it should hit the networks in the very near future.

Called the "Coffee Club," the 30-minute program has a goodly mixture of good music, excellent comedy and a master of ceremonies in Dave Zimmerman who keeps things moving along. Although only a week old, "Coffee" is already turning away the crowds of femmes, and tickets are reserved 10 days in advance.

Songs for the unsponsored show are provided by Jackie Ward and Lee Edwards, formerly with Henry Busse's orchestra. Music is provided by Paul Leash's 18-piece outfit.

Although competing locally with Don McNeill's "Breakfast Club," "Coffee" has been given a tremendous mail support and, with a little brushing up, can't miss.

"SUNDAY IN HOLLYWOOD"
With Bill Berns
15 Mins.; Sundays, 4 p.m.
Sustaining
WNEW, N. Y.

This new feature aired in the 4 p.m. slot Sundays over WNEW, N. Y., indie station, is handled by Bill Berns, special events chief of the station. It comprises a combo of newscasting of Broadway and Hollywood film gossip with a talent scout angle for the listeners, who are asked to ballot via postcard to station their choice for top roles in forthcoming film productions. Prize is a brace of tickets for N. Y. film house to the 25 winners on each stanza.

Berns handled the chatter session well, giving glib account on some Hollywood doings and then brought on Teddy Hart, stage and screen comic and his 18-month old son, Larry, for guest shot. Latter is named for his late uncle, Lorenz Hart, his dad's brother and former songwriting teammate of Richard Rodgers. Berns interviewed the elder on his latest pic and future plans, with youngster cooing strains of "Sweet Adeline" with pop for signoff.

Berns then went into the spiel on talent scout contest. Listeners on tecoff stanza Sunday (24) were asked to vote their choice for the role of Father in the forthcoming Warner film version of "Life With Father" which should be lotsa fun for the pseudo casters. Stanza was breezily handled.

Edba.

Follow-up Comment

F. H. LaGuardia rang the bell (for a change) with his coast-to-coaster on ABC last Sunday night (24) when he went after Associated Press for its "strike against the Government." In the kind of plain-spoken criticism which he had developed to a fine art when he had his own municipally-owned station to play with as Mayor, the Little Flower let AP have both barrels for refusing to sell news to the State Dept. for shortwave broadcasting. He accused the wire service of "arrogance," scoffed broadly at its unctuousness in fearing the U.S.A. would use news for "propaganda"—while foreign governments who are AP customers through BBC, Tass or Reuters are sold the same service.

Then he went into a spot in which he promised he would read a recipe for ice cream next week. It was clever showmanship and good radio. Maybe LaG. is finding his stride.

Mutual's "Rainbow House," juve audience participationer, had its format changed with last Saturday's (23) airing. Emcee Bob Emery got the youngsters to try to show excitement about a "freedom of speech" gab session. It had all the excitement of a flat pun. And the mass singing, plus quartet, that replaced solos, was even flatter. Finally, there was a "pin money grab bag" quiz without zip. It was all quite sad. American youth deserves a better break. Maybe the show's producers are merely underestimating the intelligence of the upcoming generation.

"Wake Up New York" is a carefully planned show that rates high among early morning programs. From 7:00 to 8:30 every weekday morning, it is doing a great job for participating sponsors. A few spots are available.

WOV New York THE KEY TO TWO MARKETS

Ralph N. Weil, General Manager • John E. Pearson Co., Nat'l Rep.

Tele Reviews

Continued from page 35

ups and long-shots, with the all-important middle shots hardly ever used, and any trick effects thrown out the window entirely. Cameras were also out of focus at several points, which must have caused many viewers to start frantically twisting the dials on their sets.

Show's two redeeming factors, besides the work of the lead characters, were the two sets designed by Bob Wade and a minor bit of action in the first scene, when a couple of thieves attempted to make off with a well-loaded pocketbook, but were stopped in a rough-and-tumble And, oh yes, the decorative figures of several of the actresses that the cameras seemed to pick up without too much trouble.

"I SAW IT HAPPEN"
With Don Dunphy, Charley Peterson, Ethan Allen, Etta Barton
Producer-Director: Bobbie Henry
Writer: Bert Schwartz
30 Mins.; Wed. (20), 7:30 p. m.
Sustaining
WRGB-ABC, Schenectady

In "I Saw It Happen," ABC has devised an interest-maintaining and workable format for presentation of sports shows. Hitherto tele, with the exception of pick-up of actual events, hasn't been paying too much attention to the wealth of material contained in this field.

With the formula devised on "I Saw It Happen" most types of sports can be televised with actual demonstrations interspersed with interviews.

On show caught, two diverse fields—baseball and billiards—were tackled successfully with guest appearances of Ethan Allen, former major league player recently appointed Yale baseball coach, and Charley Peterson, the three-cushion player. Most of the time was devoted to Peterson's mastery of the green felt on which the cameramen worked diligently, since they actually had to be on the ball for many of Peterson's trick shot demonstrations. With Peterson maintaining a running commentary of his play with many humorous asides, this segment worked itself into a highly diverting session.

Allen's task was mainly along interview lines, with Don Dunphy, WINS sports commentator, throwing the questions. He answered them with the dignity worthy of one about to be associated with Yale.

Show also made use of Dunphy's histrionic ability, casting him as a sports columnists trying to bat out his pillar in spite of interruptions by a photog using the office as a studio. Etta Barton, as the photog's subject, provided some nice cheesecake as a divertissement.

It's a two-set show alternating between the billiard table and the news office, allowing fast pacing by show's producer, Bobbie Henry. A knowing job of video writing was turned in by Bert Schwartz.

Jose.

"CELEBRITY SPOTLIGHT"
With Easter Straker, guest stars
Producer: Howard Miller
Announcer: Frank Allen
15 Mins.; Mon. thru Fri., 9:15 a.m., (CST)
Sustaining
WIND, Chicago

Adlib interview show, which bowed over WIND, Chi, recently, bids well to become a local high rater, if for no other reason than the unconscious humor or irony of some of the stanzas. Easter Straker is the interviewer, and a good one, and Ethel Waters was the interviewee on the show caught. It was a howl. Here's part of what the Negro star said (no script, remember):

"My last picture was 'Cabin in the Sky,' and I've been on the shelf ever since. I guess they just don't think I'm good picture material.... I'm not really a singer, you know: I just recite. . . . I go home on the streetcar about 4 a.m. after working at the Frolics every night, and take an overdose of sleeping tablets. This is no kind of life for a person my age. . . . I have a four-week contract here, but I don't think it'll be renewed, and I don't care. I want to get back in the theatre—that's really my biggest wish for the future."

And so forth. The gal jabbered away frantically, frankly, like that, with Miss Straker prodding her on, for 15 minutes, and seemed to be just getting warmed up to her soul-baring at signoff.

Shows are taken on a wire recorder backstage or in hotels at which stars are staying while playing vaude, legit or niteries in Chi, and are broadcast the following morning. The wire recorded probably accounts for the fresh quality of what comes out, inasmuch as it's not sticking up in the performer's face, like a mike, to remind him he's on the air. Among others who've been waxed are the cast of "Dear Ruth," Willie Howard, Hilda Simms, Miriam Hopkins, Merriell Abbott, etc.

It's a good deal for an indie station like WIND, with thousands of dollars worth of talent—not to mention Miss Straker, who is obviously the kind of person others like to pour their hearts out to. And on the air yet!

Mike.

"DEEP PURPLE"
With Ralph Kanna, Marion Kanna, M. Oakley Christoph
Writer: Ralph Kanna
Producer - Director: Arthur Bergstrom
15 Mins.; Fri., 10:15 p.m.
Sustaining
WHTD, Hartford

For the quasi longhair, this show is well rounded. Tagged, "Deep Purple" this 15-minute shot emanates from the living room of WHTD station manager Ralph Kanna.

Basic ingredients are piano playing of Mrs. Marion Kanna, one-time concert pianist, and poetry of Ralph Kanna, backgrounded by pianology of his wife. Added to this is guest shot of a local, statewide or national celebrity, whatever is available. First stanza caught had local femme newspaper columnist and opposition station heart throb ether spieler, M. Oakley Christoph, guesting. Femme word-slinger gave a dose of same type of stuff she gives out at WTIC, namely a heart-line human interest story, punchy and heart-warming.

Kanna, besides adequately handling mike assignment, does all right with his poetic reading. Wife merchandises with finesse a brace of three piano numbers. Script tightening would help immensely in making this program more salable. It's all done with an informality that maintains the warmth and chumminess of the living room.

Eck.

"CHOREOTONES"
With Bambi Lynn, Robert Pagent, Talley Beatty, Pauline Koner, Elmira Bray
Producers: Kitty Doner, Pauline Koner
Director: Paul Belanger
Cameras: Frank Hayes, Ralph Warren
Set: James McNaughton
15 Mins.; Fri (22), 8:50 p.m.
Sustaining
WCBW-CBS, N. Y.

Chief fault of WCBW's latest "Choreotones" dance session was the fact that it was too short—and that's definitely a compliment. With such stellar terpsichoreans as Bambi Lynn, of "Carousel," and Talley Beatty, of "Showboat," plus excellent production and direction, the show's 15 minutes went all too fast, prompting viewers to wish that an encore would be possible on television.

Producers Pauline Koner and Kitty Doner designed the ballet to tell the story of the Mississippi, with the terpers stepping out to the well-known music of "Showboat." Thus, Miss Lynn and Robert Pagent depicted a young couple in love in "Make Believe," bringing out the hearts-are-young-and-gay mood of the ballad. In much the same way, Beatty brought the pathos of Joe, the colored slave, admirably to life in "Old Man River" and Miss Koner did an expressive dance rendition of "Can't Help Loving That Man."

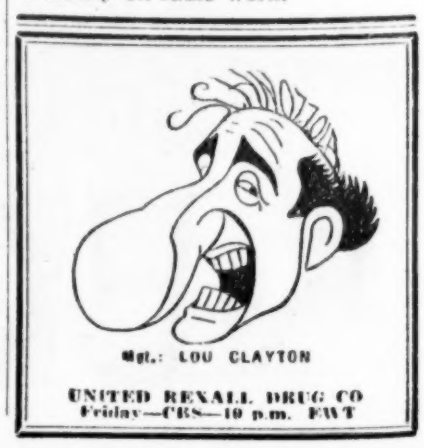
Paul Belanger, ace director of the WCBW dance shows, again highlighted the program with his camera shots, using a bevy of lap-dissolves and super-impositions to hypo the needs of the various numbers. Director introduced a new effect for good results on this show—superimposing the profiles of two of the dancers over another couple dancing in the background.

Jim McNaughton's set of a showboat tied to the dock also comes in for its share of kudos. McNaughton is undoubtedly tops in his field at achieving a third-dimensional effect through the simple expedient of using straight lines. Viewers were amazed to discover how small the set actually was in the one instance when Miss Lynn danced too close to the backdrop.

Col. Concerts Radio Expansion

With more of its artists steadily going into radio and film work, Columbia Concerts is opening a Hollywood office next week. It'll be headed by ex-Lt. Hugh Hooks, Jr., just released from Army. Hooks formerly was western manager for Columbia's Community Concerts and prior to that manager of a chain of Florida pix houses.

Hooks will service all Columbia artists in California for radio, television and films, with stress particularily on radio work.



Don't miss the first broadcast of the new Bill Thompson Show

Monday Night
March 4
10:00-10:30, EST.
on your
ABC STATION

Known to millions as one of radio's most popular "characters," Bill Thompson launches his own half-hour of hilarious comedy next Monday night on ABC

We have high hopes that this show can be one of the great laugh-a-minute comedies of 1946. To maintain an inherited thirty-room house, Bill lets rooms to pigeon trainers, golf pros, artists, inventors—and turns the main floor over to the local fire department! With a set-up like this—plus some brand-new characterizations by Bill Thompson and a touch of love-interest at its goofiest—well, listen and judge for yourself.

You can be pretty sure that advertisers who are looking for a good show at a good time period and at reasonable cost will be pulling for this one!

ANCHOR MAN ON THE ABC MONDAY NIGHT RELAY

Bill Thompson, just out of the Navy, now will have a half-hour program of his own. This means that ABC will have four big shows running together to win a bigger and bigger share of the Monday night radio audience—

8:30-9:00, EST
Dashiell Hammett's "*Fat Man*" with J. Scott Smart

9:00-9:30, EST
Bill Gargan in "*I Deal in Crime*"

9:30-10:00, EST
Paul Whiteman's "*Forever Tops*"

10:00-10:30, EST
"*The Bill Thompson Show*" (Preem. March 4).

Listen to

ABC American Broadcasting Company

A NETWORK OF 198 RADIO STATIONS SERVING AMERICA

From the Production Centres

IN NEW YORK CITY . . .

Larry Berns, of CBS in Hollywood, in town....Max Wylie's play about India has been sold to the Theatre Guild....Russell Medcraft, who authored the "Cradle Snatchers," legit play, and recently with BBD&O as radio script editor, has completed a new play for Broadway....Writers' Board (ex-Writers War Board) is being liquidated, with bow out slated next month....Vera Allen and Stacy Harris join the cast of "Lora Lawton" ....Ethel Intropidi and Clyde North added to "Barry Cameron"....Elizabeth Foster and Charles Penman in the cast of "David Harum"....Bret Morrison joins cast of "Stella Dallas"....Eleanor Sherman, Peter Capelle and Athena Lorde added to "Front Page Farrell."

Sgt. Alan Surgal's specially-written tribute to Hopkins and Roosevelt, played over the American Forces network, embossed in silver cover and transcribed for presentation to Mrs. FDR....Ron Rawson announcing "Molle Mystery" and "Big Town," subbing during George A. Putnam's vacation....Jeanne Cagney now a regular cast member on "Boston Blackie"....Nelson Rockefeller, N. Y. chairman for recent Victory Clothing Drive, kudosed city's broadcasters for their help. Air lineup credited to former OWI regional chief Harry C. Levin and his top aide, Gladys Bashkin, formerly WNYC....Sophie Gardner, secretary to Mutual's Phillips Carlin, last week married Dr. Herman Schauder.

Jacqueline Susann, who portrays Gypsy Rose Lee in the new legiter, "Between Covers," and herself, has authored the upcoming Vinton Freedley production, "Tempting Mrs. Smith," is the wife of Irving Mansfield, CBS producer....Although out of the service less than a week, Billy Halot, ex-"Dead-End Kid," has guested on three shows already....Judy Holliday, of the "Born Yesterday" legiter, skedded to headline new radio package show. She was spotted on NBC several years back while still teamed up with the "Revuers"....Jeanne Harrison, top director for the Frederick W. Ziv agency, being profiled by the Philadelphia Record. Philly is her home town.

Harry Wismer will start broadcasting baseball games from the training camps of all major league teams. His first stint will be with the New York Giants, March 4, from Miami Beach. Wismer stanza will be heard five times a week on his regular Bethlehem Steel session on WJZ....Tom Tulley coming in from the Coast Friday (1) and lined up for some guest shots....Cheryl Crawford to guest on WNYC's "Week End Around Town" Thursday (28) with a plug for more community theatres....Lester Braun, of Merle Pitt orch at WNEW, married to Sylvia Newmark....Charlie Marx signed to take over as radio director of the Lester Wolff ad agency, and will handle all the agency's programming ideas....Relatives of soldiers overseas now permitted to send recorded messages to their men, according to ruling obtained from the War Dept. by WNEW, N. Y. station last week obtained cancellation of tabu....Sunday "Bible Breakfast" program, originating in William Sloane House, New York's YMCA for transients, will be aired each Sabbath, 9-9:30 a.m., by WNEW, preeming March 3.

While rehearsing for the new legiter, "Salute to Murder," Mary Patton will continue on the air in "A Woman's Life" and "Road to Life"....Tom Reddy is pinch-hitting for Johnny Olson on WJZ's midnight platter show, "Rumpus Room"....Milton J. Kramer has quit writing "Famous Jury Trials" and is now scripting "Counter Spy" for Phillips H. Lord. He's also wrapping up some packages of his own....Ed Kobak, back from coast-to-coast swing, in and out of New York again, this time heading for Cleveland.

IN HOLLYWOOD . . .

Myron Kirk around and admitting his guns are sighted at Crosby's contract-signing hand....Ken Hinks, account exec on Lux for J. Walter Thompson, to Arizona for a month of sunning....Ted Bates agency finally moved out of its hotel suite into Ken Dolan's recently acquired building in Hollywood... Dale Evans set for a series of guestings with Durante-Moore....Paul Warwick and the missus hit by the flu and recuping on the desert. He's been around for a couple of weeks "just looking around".... Few days before Norman Kohler and Ted Lenz cut a record of "H'ya Pop" at ABC, Mrs. Kohler presented the producer-packager with an heiress. Nate Tufts, the other new papa-of-the-week, did a bit of polishing with a Ruthrauff & Ryan client by passing out packs of Pall Malls....Lt. Col. Robert Kearney, paid-up member of AFRA and Screen Actors Guild, took over as commandant at Armed Forces Radio Service, relieving Martin Work, who's returning to radio....Alex Robb, assistant program manager at NBC, seriously ill in Santa Monica hospital....Glenhall Taylor's elevation to a vice-presidency at Young & Rubicam was toasted all over town. It couldn't happen to a nicer guy, as the saying goes....George Rosenberg and Baron Polan are setting up shop as agents....Tom Luckenbill in town to inspect the crop of summer shows....Sam Perrin got permission from Jack Benny to act as editorial supervisor on the Dinah Shore program. Ben Brady and Jerry Seeland also aiding Howard Harris and Sid Zelinka ....Harry Kerr out of the Navy and back at J. Walter Thompson as talent buyer for Lux Radio Theatre....Carl Brown of Sherman & Marquette around for confabs with Joe Rines and Sam Fuller....Week after "Lone Ranger" moved off Don Lee over to ABC, former chain closed deal with bakery outfit for sponsorship of "The Cisco Kid" in the vacated time slots ....W. B. Lewis casting the availables with John Swallow in quest of light summer fare for Ford Evening Hour....Dee Engelbach, Charles Vanda and William N. Robson have proposed to CBS that it carry "GI Playhouse" in one of the summer spots. Only returned war vets would be used, with the producers donating their services.

IN CHICAGO . . .

Hope Summers, of NBC's "Masquerade," doubling into "Second Guesser," Al Schacht legit starrer at the Chicago Civic Opera House....John Ackerman, WBBM salesman, back to his desk after telling on Edwin J. Pauley before Tobey committee in Washington....Ralph L. Atlass, WIND prexy, Chiefed to Los Angeles for a two-week sojourn....Edgar Kobak, Mutual prexy, doing the town between trains on his way back to New York from the Coast....Nannette Sargeant, who has played the part of "Baby Paulette" for five years in "Ma Perkins," wins the role of "Fay Perkins Henderson," the mother, replacing Cheer Brentson, who has retired....Another change in the "Ma Perkins" cast brings Mary Marren Rees to the role of "Christine Dexter"....Paul Brentson, WBBM staff announcer, quitting Chicago to seek his radio fortune in New York as freelancer....First issue of "Chain-Break," new NBC central house organ, ready for distribution March 1. It will be edited by Bob Guibert, central division continuity acceptance editor...."Farm and Home Hour's" Everett Mitchell will address annual meeting of Independent Milk Producers Assn. at Grand Rapids March 5.

For the second year Johnny Neblett fires the opening gun at the Blackstone hotel for the annual Red Cross drive of the Chi chapter....Skedded for talks before advertising school sponsored by Chicago Federated Advertising clubs are NBC's William Murphy, continuity editor; Paul McCluer, division sales manager; Jules Herbuveaux, program manager; and Gali Blocki of Irving Blair Co....Richard Faulkner will return to WBBM announcing staff March 17 after serving with Maritime Service....Cancelled out during the war, NBC has resumed conducted tours of studios in Merchandise Mart. Earl Bronson joins Schwimmer & Scott as producer, direct from ABC, where he produced "Breakfast Club," "Spotlight Bands" and "Hymns of All Churches"....Ted Oberfelder, manager of ABC audience promotion, here Thursday (21).

Inside Stuff—Radio

Situation of a writer getting radio credit a week after his show was aired occurred last week. The precedent was established by WGN, Mutual's Chicago flagship, and the recipient was Otto Harbach, collaborator with the late Jerome Kern on "Roberta." WGN aired a radio adaptation of "Roberta" as a tribute to Kern on Feb. 16. Frank L. Ippolito, attorney for Harbach, wired the station immediately after the broadcast, protesting that everybody concerned with the production but Harbach got billing on the air. WGN's music director, Henry Weber, replied that "although we were under no obligation" to mention Harbach the station would be "very happy" to credit the "Roberta" scripter.

"Carrington Playhouse," preeming over MBS last Thursday (21) brought to the Longacre theatre, N. Y., Mutual studio, something of a legit first-night atmosphere, what with prominent guests, et al. In addition to top network and agency execs present, there was a turnout of Broadway and radio names. Audience included Helen Hayes, Shirley Boothe, Gertrude Berg, Hubbell Robinson, Jr.; Terese Lewis (Mrs. Robinson), Ben Grauer, Ted Sisson, Betty Winkler, Max Wylie and Carl Stanton.

Names of the two rival gangsters on Dick Powell's "Rogues Gallery" program last week were strictly a local gag for Pittsburgh, where Powell got his start as a theatre m.c. more than 16 years ago. In the script the tags of the hoodlums were Kap Monahan and Karl Krug. Monahan is the dramatic editor of the Pittsburgh Press and Krug holds down a similar berth on the Sun-Telegraph and both of them have been friends of Powell since his fledgling days. The kidding hasn't stopped yet for Monahan and Krug.

Menser

Continued from page 31

plan going about it, Menser pointed out, will be to have many of the summer replacement shows—particularly those subbing for the super Hollywood items—emanate from Chi, using Chi thesps, writers, etc. He stressed that point, advising that it's all in addition to the net's other plans to move certain shows from N. Y. (and possibly some from Hollywood) to Chi.

"Easy Money" and "Great Novels" are the first two shows actually moved to Chi, with a possibility that the "Jimmy Edmondson Show" will follow within the next six weeks.

Amateurs Not Wanted

Menser also underlined the fact that the money won't be used to establish schools; "In other words, NBC has no intention of taking a lot of good looking girls or fellows and teaching them how to act; rather, we'll spend the money finding actors who have talent, and try to develop them to the point where they'll become saleable merchandise."

Young stars will be carried along on an employment contract basis similar to the seven-year pacts employed by picture companies, with each of them being on the regular NBC weekly payrolls. Production department facilities for the development of this talent will be established, Menser promised.

Also, as part of the general plan, more shows will be put on platters to make it easier for sales staffers to offer them for sponsorship, with all available selling promotion and publicity put behind them wherever they're offered for sale.

Another point he made was that the web is hot on putting together a large number of musical units built only for local sponsors in NBC m.o. stations, and in some cases for affiliates. In many cases, they won't brag about any such new combos developed but will keep 'em under wraps as much as possible, "because we know we'll make a lot of mistakes, but at least we'll be experimenting, and may get some good programs out of all our casting-around."

Menser added that because the mounting costs for radio talent is one of the real problems of the industry, "much of the water has to be squeezed out of a number of shows on tap to make them good, saleable material."

Pittsburgh—Pair of returning GIs, Walt Sickles and Bill Hines, both former WWSW staff men, aren't returning to their old jobs at indie station but are going into the radio transcription business on their own. They're opening a studio next month. Sickles was program director of WWSW before going into the service and Hines was on the engineering staff.

★ ★

We Gave Them THE BIRD ...and they Liked it!

About eight years ago . . . in the middle of the night . . . WIP's Pep Boys Dawn Patrol played a special selection, "BLUEBIRD OF HAPPINESS." The listeners liked it. Liked it so much they recently insisted that it be made available for playing at home.

RCA-VICTOR engaged the same Metropolitan Opera star Jan Peerce, who made the original under a nom de song, to make a record of the "BLUEBIRD" and it's selling BIG!

More proof of the fact that they want what they hear on WIP!

★ ★ ★

610 K. C.

MUTUAL'S 3rd MARKET AFFILIATE

5000 WATTS

PHILADELPHIA'S PIONEER VOICE WIP 24 HOURS EVERY DAY

Represented Nationally by GEO. P. HOLLINGBERY CO.

follow through

is vital in high goal polo. Just as vital in the selling of radio time is the "follow through" after the initial sales impact. When it comes to servicing clients' accounts, Weed and Company follows through consistently all year long.

WEED AND COMPANY

RADIO STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO • HOLLYWOOD

A PLAIN STATEMENT OF FACT ABOUT THE SOUND-RECORDING METHODS OF THE FUTURE

FOREWORD: *Today, widespread confusion exists in the public mind regarding so-called "postwar" methods of recording and reproducing voices, music and other original sounds. Yet the straight facts are quite simple. As one of the leaders in the sound-recording industry, we have thoroughly explored these facts and weighed them in the balance. The results are contained in the statement below.*

Wm C. Rand

PRESIDENT, AUDIO DEVICES, INC.

* * * *

THE public is beginning to examine carefully some of the postwar dream-products that were breaking into print while World War II was still on.

Certain manufacturers with the good taste not to claim that their products were winning the war, and who therefore had little to talk about, resorted to beating the gun on "postwar planning."

The public was seriously led to believe, for example:

— That glass-and-plastic cars, streaking along express highways at 100 miles an hour, will make all pre-Pearl Harbor models as extinct as the Dodo.

— That full-color television, with 15-minute news broadcasts as standard equipment, will sweep newspapers and radio sets into the discard.

— That invisible electronic fish-fences will fence the big ones in.

— That futuristic pre-fabricated postwar homes, equipped with screenless screens, heatless light and remote-control base plugs, will be mounted on swivels and turn with the sun.

— That the automobile of the future will take wing from a wide place in the highway, and just as easily ford a rushing river.

Certain of the postwar products which thus burst into print can fill a definite public need or desire.

Others, however interesting, are either without practical application and were publicized beyond their actual possibilities, or exist only in the fevered imaginations of artists and writers.

Generally speaking, most manufacturers are now aware that publicity of this kind leads only to confusion, and thus tends to tighten, not loosen, America's purse-strings. That the public, already fed up with shoddy wartime quality, is getting just as fed up with postwar gadgets too.

Newness alone is not enough. It's got to be better—better—BETTER.

That's when the purse-strings will loosen. That's when the public will buy.

* * * *

The American peacetime public does not hesitate to discard last year's car when next year's model comes out; junk the old coal-eating kitchen range for a sleek new streamlined wonder, or jettison millions of iceboxes to make room for electric refrigerators.

Something not only new but BETTER. That's what built this country and the American way of life.

A pre-war product with postwar improvements, yes.

But a postwar product that has not proved itself any place else than on paper—a loud and resounding *NO.*

* * * *

This brings us to an examination of the industry we represent: *High-fidelity sound and voice recording.*

First of all, we are not—nor do we aspire to be—one of the producers of popular or symphonic phonograph records.

That is not our field. Our place in the picture is more basic.

We make (1.) instantaneous recording blanks (audiodiscs) on which voices, music and other sounds are recorded for immediate or later playback. (2.) Master audiodiscs used for the original recording in the production of phonograph records.

In the great broadcasting stations from coast to coast; in the great motion picture studios; in the recording studios of phonograph record manufacturers; and in America's leading schools and colleges; our audiodiscs are predominantly used.

Thanks to this universal acceptance, we are the largest manufacturers of professional recording discs in the world.

So we feel it is our obligation and our privilege to place before the public the facts regarding the "sound-recording methods of the future."

* * * *

It is true, of course, that from early 1941 to V-J Day, all sound recording suffered to some extent; not only from wartime scarcities and restrictions but from lack of the best raw materials.

Our own supplies were severely curtailed. Our production of audiodiscs was limited to the Armed Forces, broadcasting stations and similar professional requirements. Manufacturers of recording machines were similarly restricted.

But the manufacturers of recording discs and machines, and the commercial record producers, have not been idle.

Thanks to improved types of disc recording and reproducing equipment, plus improvements in audiodisc manufacturing, it is now more convenient than ever to record, instantaneously, sound-gradations and frequencies whose fidelity is uncanny.

Records made by this method now reproduce original sounds so exactly that the *human ear cannot distinguish the recording from the original "live" studio performance.*

Record producers, too, have so improved their materials and technique that pressed records, often turned out by the millions, can now faithfully reproduce the original recordings.

And thanks to these and still other coming developments in audiodisc manufacture, *these seemingly uncanny results will soon be as easy to attain in an average school or home, as in a professional recording studio.*

So we say to every radio and phonograph manufacturer: *From now on, equip your sets with disc recording and reproducing units.*

For the recording industry will shortly bring to "amateur" recording the same fidelity now realized in the professional radio broadcasting industry.

* * * *

Facts like these are in themselves significant. But listen to this:

We have already mentioned that the American public will go for something new, if—*and only if*—it is not merely new but BETTER.

So we have given the most painstaking fact-finding study to the so-called sound-recording methods of the future.

And we hereby report to the American public that *no other practical method of sound recording—tape, film or wire—can either record or reproduce sound, voice or music with anything like audiodisc fidelity.*

* * * *

Now let us fictitiously suppose for the moment that one of these new methods, upon investigation, *did* seem better than disc recording—which, we repeat, they definitely are not.

This new method could not come as a revolutionary overnight development, so far as the public is concerned. *It would have to come as an evolution taking years to accomplish.*

The public would require considerable time to become accustomed to the new method and learn how to use it. And despite the American public's willingness to buy "something new and better," the cost would be enormous:

1. The public now owns about 5 million disc phonographs, a total investment (at retail) of about $250,000,000.
2. The public now owns at least 200 million 12" classical disc records plus incalculable quantities of 10" popular discs, whose total dollar value is astronomical.
3. The public has also spent upwards of $10,000,000 on disc accessory equipment—needles, albums, racks and the like.
4. The public owns large security holdings and investments in manufacturers' disc recording equipment—matrices, pressing plates, machinery, motors, needles, and the many smaller manufacturing plants which support the whole great disc record and recording business as we now know it.
5. America's retail trades-people own over 400,000 disc juke boxes at an average cost of $300 each—an investment approaching $120,000,000 and pouring millions of nickels nightly into America's cash registers.

The public would gladly discard these millions of dollars' worth of disc records and equipment, if it were worth their while to do so.

—BUT THE FACT REMAINS THAT NO OTHER PRACTICAL METHOD OF SOUND RECORDING COMPARES WITH THE AUDIODISC METHOD IN CONVENIENCE, IN FIDELITY OR IN QUALITY.

We repeat: *The plain facts conclusively indicate that the "sound-recording methods of the future" you have heard so much about, are not only NOT "BETTER" but are not nearly as good.*

In recording, the audiodisc has the following advantages:

a. Easy cutting characteristics.
b. Positive thread-throw with no annoying static.
c. These qualities do not change, regardless of the age of the disc.

In playback, the audiodisc has the following advantages:

a. Brilliant high-frequency response.
b. No audible background-scratching, even after many playings.
c. No increase in surface noise from time of recording to playback or processing.

—AND FINALLY: These qualities will last as long as the recording is needed. There is no deterioration with the years.

Can any other "recording method of the future" lay even partial claim to any such advantages as these?

The facts give the answer: No.

* * * *

TO SUM UP: For the public's information, here are the basic points—each one of which indicates that the "sound-recording method of the future" has actually been here for years:

All of the several methods of sound recording and reproduction—disc, wire, tape and film—have their particular uses and limitations. A disc turntable and cutting arm, obviously, cannot be used in a plane. The other methods are adaptable for office reference or other uses when absolute fidelity is not a factor.

But the audiodisc type of recording is the method which is preeminent in three ways—true fidelity, ease of making pressed phonograph records, and convenience.

It is thus the method which will continue to bring the public delayed broadcasts and transcribed programs over the air.

It is the method that will continue to supply the original sound recordings from which phonograph records are produced by the hundreds of millions.

It is the method which will serve the increasing demands of schools and colleges, in dramatics, language and music instruction, speech correction and scores of other ways.

And finally, it is the method which will be used in countless homes.

From now on, in the postwar era, watch the disc recording industry grow.

It is the sound-recording method of the future—and it has been here all the time.

AUDIO DEVICES, INC.

Makers of Audiodiscs

444 MADISON AVE., N. Y. 22, N. Y.

NOTE: *The above statement is published, in behalf of the recording industry, in newspapers and trade magazines throughout America. Reprints, singly or in quantity, are available to individuals and organizations within the industry. Proofs suitable for posting in retail store windows and in offices of jobbers or distributors, will be furnished without charge. Write: Bryce Haynes, Vice President, Audio Devices, Inc., 444 Madison Avenue, New York 22, N. Y.*

VARIETY

Wednesday, February 27, 1946

Transcription Reviews

"BARRY WOOD SHOW"
With Barry Wood, Margaret Whiting, Melody Maids, Henry Sylverne and orch
Writer: Sanford Schlesinger
Director: Jeanne Harrison
15 Mins.; Once-a-Week
Co-Op
76 Stations

(Frederic W. Ziv)

The new Barry Wood show will be released for broadcast nationally March 25. Fifteen episodes are in the bag now, and there'll be 260 cut at the windup. Stations signed by the Frederic W. Ziv Co. now number 76. Ziv reps conservatively estimate they'll have 200 on the dotted line in a few more weeks. On the basis of the audition record they should have twice that many.

If the ensuing platters are as good as the first, this show should really mop up. Electrical transcriptions may still be scorned by various program directors who prefer live shows, but if any more like this turn up there are likely to be some terrific changes made in the national scene. It's that good.

Wood wraps up "Somebody Loves Me" to start, then introes Margaret Whiting as the gal who became famous on the strength of one record—"It Might as Well Be Spring." Then she sings it. Henry Sylverne's orch tears into "Brazil" with a vengeance; "Wood does "How Deep Is the Ocean?" and he and Miss Whiting wind up with a sock duet on "Beyond the Blue Horizon," which, it's explained, was written by her father, Dick Whiting. Melody Maids are in there pitching with some swell background vocalantics.

Sanford Schlesinger's dialogue for the two principals is in the same groove as the bouncy music, and Jeanne Harrison, who's also Mrs. Sylverne (it must be love!), sends it skimming right along.

That's all. But, brother, what an earful of good music! *Mike.*

"REMINISCIN' WITH SINGIN' SAM"
With Sing'n' Sam (Harry Frankel), Mullen Sisters, Charlie Magnante orch
Writer: Latham Ovens
Producer-Director: Joe Brattain
15 Mins.
Co-Op
43 Stations
(Transcription Sales, Springfield, O.)

Criticism flounders before disk shows such as "Singin' Sam," for the simple reason that, like almost all such items on sale currently, they're designed for a specific purpose. Agency pre-testing angles take care of that. And Hooperatings in the following showcases are the tipoff as to who goes for "Singin' Sam": WCSC, Charleston; KTSM, El Paso; WTAM, Cleveland (Hooper 11.3 this past Jan. 17); WMT, Cedar Rapids; WNEX, Macon, Ga.; KOY, Phoenix—and so on. Brewers outweigh all other local sponsors, who include candy makers, jewelers, department stores, wholesale feed distribs, etc. There's a moral there, too.

"Sam," sans his own guitar accomp, is still peddling the "This is your old friend, Singin' Sam, reminiscin,' relaxin' and rememberin' old songs" stuff. Now, however, "Sam" (Harry Frankel, ex-vaude and operator of station WKBV, Richmond, Ind.) is backed by the Mullen Sisters (3) and Charlie Magnante's orch (6), who give out with some nice, swingy arrangements of numbers like "I Don't Know Your Name But You're Beautiful," "Truthfully," "Margie" and "Dreaming," Magnante's accordion being especially appealing throughout. Herb Waters-Phil Raskind arrangements are tailor-made for "Sam's" cornfed delivery.

Producer-director Joe Brattain, of the Erwin Wasey agency, rates a nod for keeping the episodes going at a good clip, with four tunes to a side. Theme song, "Reminiscin'," which supports fore-and-aft commercials (middle plug optional), bears rehearing, and writer Latham Ovens' use of a theme for each record helps too. For instance, on platter heard, "Know Your Name" and "Margie" are tied in with such remarks by "Sam" as, "Names aren't important anyway—it's the people who wear 'em." Also, "Folks is just folks wherever you meet 'em." There are 120 sides in this deal, and there'll eventually be 140.

"Sam" has sold everything from Barbasol and coke to lawn mowers and peanuts. Got any old razor blades you wanna get rid of?

Mike.

"ADVENTURES IN GRACIOUS LIVING"
With Nancy Sasser, Ralph Ginsburg and orch, Vincent Pelletier
Writer: Miss Sasser
Director: Maurice Murray
15 Mins.
SCHLITZ BREWING CO
44 Stations

(McJunkin)

This new series of transcriptions is revolutionary in the beer advertising field, to say the least. None of that "Got it? Get it!" hysteria—no blatancy; in fact, they almost apologize for bringing in the plugs.

Opening commercial, as well as the fact that the platters are being peddled for daytime use only, cues the fact that the McJunkin agency has sold the client on going after women buyers of suds. "This program is dedicated to the women and the homes of America," says the teeoff plug. Rushing the growler, it would appear, has finally become a fine art.

Platter heard was Henry Ginsburg's Palmer House ensemble, announced as "the Schlitz concert ensemble," teeing off in its usual sweet, stringy manner with "Stardust." Later the combo does "Polonaise" and "On Wings of Song." Vincent Pelletier's confidential, genteel emceeing preserves the la-de-da atmosphere.

But it's the star of the show, Nancy Sasser—North Carolinian whose home-making column, "Bylines," appears in 60 newspaper throughout the country—who proves the biggest surprise talent-wise. Gal's slow-and-easy tarheel accent makes her come through like "one of the gals," and it's actually a pleasure to hear her stumble over some of the verbiage.

Miss Sasser has never been on the air before, but there's something downright homey about the way she gives out with the housekeeping shortcuts. Primary reason for the way she goes over appears to be the fact that she's entirely different from the usual run of femme gabbers, most of whom ooze efficiency. Different in a hammy way, of course.

She writes her own stuff, the commercials, however, are penned by staffers at McJunkin, and are as responsible for the ladyfinger mood as the rest of the components. Agency, however, doesn't care to give out with these credits which is a shame. It's this reviewer's opinion that, if Schlitz will stick with this show, it will never, after it's had a fair trial, use any other kind of advertising—so why not give credit where it's due?

Although only 15 minutes, show seems longer because it takes its time, is soothing, and is always interesting. Because of the good taste shown, it's a cinch the average intelligent housewife will figure that here, finally, is a show that treats her like a human being intsead of shouting at her.

This is big league stuff.

Mike.

"CLARA, LU AND EM"
With Fran Allison, Dolly Day, Harriet Allyn
Writers: Louise Mead, Helen Mitchell, Rachel Stevenson, Ellen Murdock
Producer: W. Biggie Levin
Director: Homer Heck
Announcer: Don Dowd
Music: Lou Webb
15 Mins.
Co-Op
5 Stations

(Russel M. Seeds)

A top daytime net show in the early 30's, "Clara, Lu and Em" is as sock as ever, with Louise Meade and Helen Mitchell, the original "Clara" and "Em," sitting in to guide scripters Rachel Stevenson and Ellen Murdock in the new five-a-week e.t. version. Giddy old gals still live up to the "laughable trio of lovable housewives" tag, as thesped by Fran Allison, Dolly Day and Harriet Allyn, with Miss Day's "Lu" proving a fine replacement for the late Isobel Carruthers' helpless, giggly characterization. As for Miss Allison's "Clara" and Miss Allyn's "Em," no slouches, they, either.

They're the only three members of the cast, as of yore, reciting the every-day worries of the hausfrau, which towards the beginning of the newly-pressed series has them segueing from a discussion of what they're gonna do about the 1946 seed catalog ("When you stick a tomato plant in the middle of a zinnia patch your garden loses something, don'tcha think?") to a discussion between Clara and Em anent their latest romantic daydream: Lu's approaching marriage to Wilbur, who just got back from being a PFC.

Clara and Em have no logical basis for such a hookup, because Lu has merely mentioned something about buying a new flowered crepe dress. That's all they need, however—and as Lu flounces out to see her dressmaker they dump the discussion about the camomile herbs they're gonna grow ("You use it to make tea, or rub it on your skin if you got arthritis") for a fantasy about Lu and Wilbur: "Maybe the Army can extend his uniform on him before he gets separated"—in other words, if he can only hang onto his Signal Corps khaki till June, the month of brides, so that they can have a military wedding among the zinnias! Well, love always finds its way around, as Em says.

Writing job is gentle, humorous, on the order of "Easy Aces," and suspenseful. Nary a cliche, and the other characters discussed—Wilbur, for instance, or stingy Grandfather Snead—stand out vividly. Of Grandpa, to cite an example, as they discuss holding the wedding inside in case of rain, Clara says it'll mean re-decorating, "but you know how long it takes for an idea to reach him if it runs into expense."

It's on five stations now, and by May, when Clara's ultimatum to Em to get her tomato stakes with those dirty old rags hangin' offen 'em outa the garden goes into effect, it should be on a lot more.

Mike.

"THIS FABULOUS WORLD"
With Alex Dreier, Mike Romano, Jack Petruzzi, Irma Glenn, John Holtman, others
Writers: Dreier and Bill Ratigan
Producer-Director: Shap Chartoc
15 Mins., Three-a-Week
Co-Op

(Chartoc & Colman)

Disk debut of Alex Dreier, NBC news analyst, gives every promise of becoming a hit. He and Bill Ratigan have dug up a lot of "stories of the unusual and the bizarre" from the files; Shep Chartoc, recently with Music Corp. of America, and Ben Colman have doped out a device that sponsors will love; namely, a teaser to protect the closing commercial. And the whole thing comes out sharp as a tack.

There are two stories to a platter, plus a short "Did You Know?" feature at the end. All are authentic and have an O. Henry twist, and there'll be 260 in the series. The two heard were definitely hackle-raisers, thanks to Dreier's solid, just-dramatic-enough narration, and the original background organ music by Irma Glenn. Plus the writing, of course.

Story No. 1 tells how the most famous military code of all time never did go to war. A Capt. LeBoeuf in Louis Napoleon's army sets out to invent an undecipherable code. His commanding officer, however, turns thumbs down on what he comes up with—holes punched in paper—and throws the paper away. It's picked up by a blind newsboy, who feels the holes and realizes he's really got something. The newsboy's name is Braille!

Story No. 2, "Birth of a Song," traces the history of the French song hit, "Symphonie," from its inception, when a Jewish Parisian saw the panzer columns sweep under the Arc de Triomphe in 1940, and said to himself, "C'est finis." This one gets a stirring presentation. It's pure hoke, of course, but the odds are on nobody tuning it out till the last gasp, with the tune booming out over Dreier's description of it as a symbol of the rebirth of France.

Miss Glenn's music is all original, including the title theme song, and good. She's always in the background, as a sop for those who don't like all-talking shows. John Holtman is the announcer, and bit parts—Braille, the French composer, etc.—are well handled by Mike Romano and Jack Petruzzi.

If anybody wants a clincher, it's the way the boys guard that important closing plug. They do it with a line at the beginning that Dreier will reveal some interesting did-you-know's at the end.

This one will sell. *Mike.*

DO YOU NEED AN EXECUTIVE SECRETARY?

Experienced in Radio, Television and Theatre. Formerly with CBS. Will travel. Write Box 776, Variety, 154 West 46th St., New York 19, N. Y.

IS THERE A GENIUS IN THE HOUSE

. . . who can use an assistant J. G. (Jr. Genius) . . . girl, young, well-rounded background N. Y. radio, incl. production, scripting, comm'l. copy, promotion . . . network and indie . . .

. . . ? ? ? . . .

Box 348, Variety, 154 W. 46th St. New York 19

"He changed the act after his first bowl of Wheaties."

Will You Love Me on Wed. As—?

If Monday is washday this week, listening may be off. Next week, if the weather is bad on Monday and Tuesday, you get an entirely different picture. Here, for example, are ratings of a group of daytime programs which show wide month-to-month variations in the *highest* listening day.

Program Name	November	December	January
"Breakfast in Hollywood"	Thursday	Tuesday	Thursday
"Pepper Young's Family"	Monday	Wednesday	Wednesday
"Ma Perkins," CBS	Wednesday	Monday	Thursday
"Ma Perkins," NBC	Wednesday	Monday	Thursday

Reconversion: Hooper

Continued from page 29

by any individual in the home. So with different persons at home at different times, listening is bound to undergo changes. Everywhere you look you see more freedom of action than during the regimented and restricted war years. That's what I mean by "reconversion" within the American home. I don't think you can expect in 1946 the stability of ratings we witnessed during the war. It is also reasonable to presume that out of the reshuffle will come substantial realignments in program popularity.

Radio is so much a part of the lives of so many people that their very living habits must affect ratings. And they do. To understand *listening* habits, you must know people's changing *living* habits intimately.

Red-Blooded Changes

There are the 8 a.m., 12 noon and 6 p.m. peaks in listening. People get together for meals. There's the drop after 10 p.m.—people go to bed. A flu epidemic keeps people home, shoots listening up. A sequence of good movies takes people out—sends listening down. Afternoon listening goes up as soon as school is out, particularly if the weather is bad. And the kids stay up, with no homework, the night before a holiday and wreck all traces of comparability with the week before. That is radio.

Now, what I'm discussing in this letter are not statistical phenomena. These are real red-blooded changes in the actual size of the audience which don't follow any previously established pattern from day to day. They are unpredictable. They are equally uncontrollable. Talent can do nothing about them. I repeat they are radio.

Radio is as closely tied to people's lives as eating and sleeping. The pattern of listening is constantly remolded to fit other behavior changes. Conversely, people adjust themselves more deliberately to accommodate their listening desires to some programs than to others. In the past 24 ratings on the New York Philharmonic, only one rating fell below 3.3 and but one exceeded 5. This select audience repeatedly adjusts its life to conform with desire to hear something exceptional. "Information Please" has stable ratings. It even changed broadcast time with little change in its select audience. But both audiences have probably been less affected by the social "reconversion" than most.

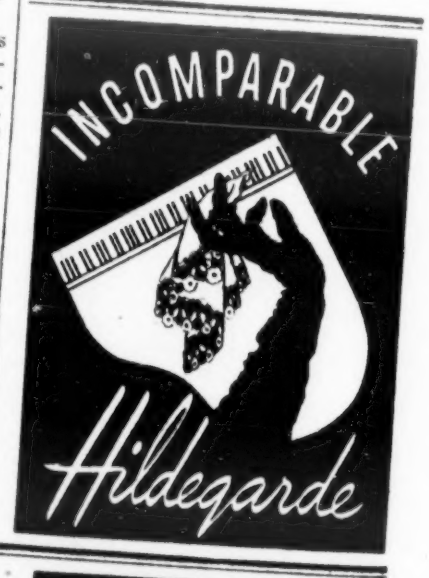
The oscillations, you see, are caused by people trying to listen to a program and succeeding better at some times than others to overcome the obstacles caused by other demands on their time. Added to this are undeniable elements of mob behavior, the explanation of which I will leave to the psychologists.

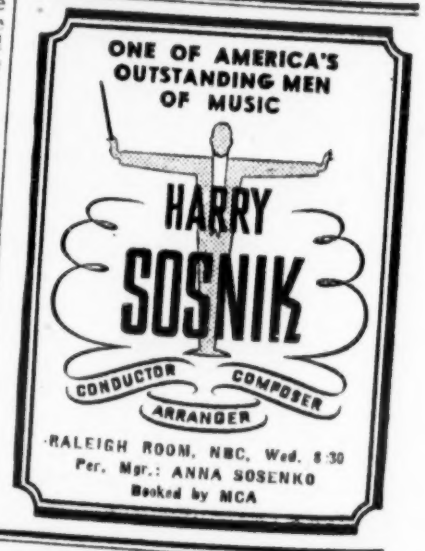
I wish radio artists would pay more attention to their own average ratings for one season compared with the next—always using ratings from the same months both years for this purpose. Even an old radio veteran like "National Barn Dance" experienced some sharp changes in ratings from report to report in both 1944 and 1945. But the average ratings for the two entire years showed a difference of only one-tenth of a point. In this average rating for a year—compared with the next, the next, and the next—lies the true appraisal of a star's popularity.

Another Bid for Station In Truman's Home Town

Washington, Feb. 26.

Second bid within two weeks for a new local outlet in Independence, Mo.—Truman's home town—was filed at FCC last Thursday (21) by the Blue Valley Broadcasting Co. Frank E. Fowler, John Craig, Charles and Cedric Siegfried, principals in Blue Valley, want the 1510-kc channel for a one-kilowatt regional station.





PROGRAMMING PROBLEM

Additional sales pressure needed in 15 markets

. . . no network time available

WHAT TO DO

Then reach for your phone and get complete facts from your nearest NBC Radio-Recording representative about our Custom-Built Program Service which provides network-caliber programs . . . built to your specifications . . . and distributed for local broadcast to stations which umbrella the 15 markets you wish to cover.

If your programming problem resembles this . . . call the nearest office of the NBC Radio-Recording Division.

NBC RADIO-RECORDING DIVISION

Radio City, New York • Chicago • Washington • Hollywood • San Francisco

Radio Bucks Argentina Dictator, Outlet Given Fascist Treatment

Montevideo, Feb. 19.

Argentina's radio outlets are still struggling with the military regime in an attempt to avoid snafus for propaganda blasts in favor of the Democratic Union, the party in opposition to Col. Peron's Nazi ambitions.

Although it had been arranged—with much high-falutin' rhetoric on the part of the responsible cabinet ministers—that all political parties were to be granted identical facilities to air their campaign addresses, in practice the Democrats invariably find that the authorities do plenty of chiseling for their favored candidate, Peron.

On some occasions the Democratic speakers have been yanked off the air to clear space for the official government bulletin, broadcast nightly at 8:30 (and known as the hour of silence). Nevertheless, when the ambitious Colonel is gabbing, he can continue as long as he pleases, even if he runs into the government time, which is cleared to give him gangway.

The authorities constantly protest that they are rigidly concerned with insuring complete impartially. To prove it, they insist on the radio outlets giving time to the Alianza Nacionalista—which they term a political party and therefore entitled to the same prerogatives as the other participants in the elections. The Alianza is a Nazi group, known to have been inspired and subsidized by the German Embassy; it is organized completely along the lines of the SS squads, and goes in for anti-Semitic pogroms, terroristic shootings, and beatings of any men or women they find on the streets wearing democratic symbols on their lapels. Col. Peron's so-called Labor Party lost a great deal of support throughout the country due to its merger with the Alianza.

The radio outlets found tough going in their opposition to airing the Alianza's blah, but had to bow to it or risk the whole arrangement of equal space for everyone collapsing around them. They did manage to persuade Col. Lascalea, chief of the information division of the Ministry of the Interior, to arrange for the Nationalist boys to do their gabbing from Col. Peron's party offices, and not from the studios of the major webs.

As the "Alianeistas" have been the perpetrators of most attacks or beatings of Argentina's entertainment or radio folk, their admission to the studio might easily have led to scuffles or even worse, nor could they be trusted not to provoke studio personnel or to refrain from leaving presents behind them in the shape of time bombs or Peronist literature.

L'Affaire Salta

The worst case of government protection for the Peronist party's blabbing has occurred in the old city of Salta, close to the northwest frontier. The Salta radio outlet, LV9 is government-owned, but was founded and operated by a staunch democrat, Don Mario Valdivieso. He had built the first transmitter ever to operate in the province 11 years ago, out of a few old coffee cans, some bits of copper and wire. In 1937 the station had assets worth 1,000 pesos, in 1946 they are worth 370,000 ($92,500). All the Salta newspapers are anti-government and anti-Peron, which meant that the regime had no means of spreading its propaganda. As LV9 is affiliated to the "Mundo" network, under a severely legal and binding contract, the province was nicely sewn up as far as democratic propaganda was concerned.

For some time the oppressive military intervention in Salta has been searching for some excuse to muscle in to LV9 and gain control. On Feb. 3, the chance came.

A violent storm broke down the high tension cable linking studios and transmitter. As administrator, Valdivieso ordered technical men to repair the damage. He was told that "strict economy" had been ordered by the government and that, to save expense, the repair job must be undertaken by the provincial fire department. As a consequence, the outlet was off the air for three days, while the incompetent fire-fighting squad trampled around making the damage worse. Valdivieso then tried to operate an emergency 1-kw. transmitter, but other government officials had made off with the essential radio tubes "which had been sold for economy's sake." The receiving equipment installed by "Mundo" for network connection purposes was dismantled and carried off under orders from the Interventor of the Province.

In view of all this, Don Mario Valdivieso had no recourse but to bow out, without even collecting his salary—after 11 years as head of the outlet. His place was taken immediately by an inspector of police, by name Pedro Gandulfo, whose ignorance on broadcasting matters is abysmal. His first order was to open all the windows of the studio building "so that the people can see me sitting in here at this big desk, installed like a bishop." That the street noises and vibration interfered with studio activities was a matter of very minor importance to the "episcopal" director.

'CRAIG'S WIFE' STRIP AIR SHOW PACKAGED

Walter Lurie, radio head for Blaine-Thompson agency, has packaged the legiter "Craig's Wife" as a 15-minute, cross-the-board strip which will be cut on 260 open-end platters and distributed by World Broadcasting Co.

The George Kelly play was one of a pair to which the agency has bought radio rights, the other Kelly Broadway hit being "The Show Off." Plan for the latter hasn't yet jelled, but if the right radio adapter and star are found by Lurie it will be packaged as a half-hour weekly live show for the air.

"Wife," however is all set for production to start about April 15, when Lurie returns from the Coast, where he is going Saturday (2). Leads on the audition record were played by Ned Wever, Roland Winters and John Banks. Virginia Lee will do the scripting, and Harold McGee is expected to direct.

Nip-Up of Jap Programming Faced By NBC Man Heading Radio Tokyo

San Francisco, Feb. 26.

The Nips may have been efficient imitators of a lot of things, but radio showmanship was not one of them, according to Brig. Gen. Ken R. Dyke, former NBC director of advertising and sales promotion. He is now chief of Gen. MacArthur's Civil Information and Education Service in Japan, and arrived last week.

One of Gen. Dyke's hardest jobs since he took over Radio Tokyo, three days before the Jap surrender, has been that of teaching Jap radio men the art of programming. Before the American occupation, Radio Tokyo's schedule, for years, had been one long dreary stretch of propaganda speeches and exhortations by war leaders. Even the Jap public had stopped listening.

Now, though the C.I.E. Service permits the Japanese to continue operation of Radio Tokyo's network, its schedules contain music, comedy, women's fashion and household programs, farm programs and foreign news. These are presented in American manner, to entertain and hold the listeners. But their object is to open the minds of Japanese citizens, particularly women and farmers, and—in the general's words—"sell them democracy by exposing them to it."

One of the causes of the present food shortage in Japan, Dyke points out, is that the farmers have never learned to grow potatoes and other vegetables which require shorter maturing-time than rice. Through press, radio, magazines and other media, the C.I.E. Service hopes to inform Japanese farmers about modern growing methods and mechanical aids.

Now it's **wmca**
First on New York's Dial
24 HOURS A DAY!

WMCA now stays awake nights with a city that never sleeps . . . stays awake to make the nighttime hours more enjoyable for hundreds of thousands of night workers, night owls, public servants . . . and folks who just can't sleep.

"ALL THROUGH THE NIGHT" is on the air from 1:00 a.m. to 7:00 a.m. . . . six hours of music on records and the latest news.

The new session carries dance music by the best bands in the early hours and all through the night the music the world loves best.

Hourly news bulletins . . . sports resumes . . . frequent weather reports . . . as well as rebroadcasts of outstanding WMCA daytime features all add up to reasons why New Yorkers tune in to WMCA for the best all-night show in town.

wmca
570 ON THE DIAL

Represented by Weed & Company

Artie Shaw Finally Signing Contract With MCA After Three-Month Delay

Artie Shaw has finally agreed to sign a contract with Music Corp. of America, to which agency he transferred last November from William Morris. Agreement worked out between the leader and MCA binds the former to the agency for three years as of last Nov. 25. Contract is now on the Coast for Shaw's signature.

When Shaw and Morris agreed to disagree last fall, the leader went to MCA under a proviso that Morris receive all commissions earned by him until a total of approximately $12,500 had been paid. This was to satisfy all claims or monies owed the agency by Shaw. Some time before, Morris had acquired Shaw's contract from General Artists. After the shift to MCA was worked out, Shaw delayed signing with MCA.

Shaw has no plans to work dates for some time, due to the fact that several weeks ago he closed a deal with an independent producer via which a story he wrote will be filmed with him and his orchestra.

Major Pubs Keep Royalty Rate Up For New Diskers

Most major publishers are not permitting the reduced royalty rate of 1½c per side (for 50c retail disks), under which the major disk manufacturers have been working for the past 10 years or so, to spread to the dozens of small disk firms now in operation. Except in isolated licensing agreements made with the more important-looking of the newer manufacturers, the publishers are hewing to the full 2c statutory rate for disks retailing at 50c, the royalty cut increasing proportionately for higher-priced disks.

There are several reasons for the publishers' attitude. Primarily, they feel that the recording business no longer needs the financial benefits the sliced royalty rate meant to manufacturers when it was first put into practice. At the time it was started, Decca Records was being launched and needed every financial "break" it could get. Furthermore, 10 or 11 years ago the disk business was deep in the doldrums, and needed the assistance of lowered costs.

Another reason for the attitude toward the small companies now is that, during the war, when most were launched, the indies cut as many financial corners as they could by recording originals, public domain music, etc., on which no royalty was paid anyone. Publishers feel that they didn't benefit from these diskeries then, so why should the latter benefit now via reduced royalty rates.

SAM DONAHUE ORCH SIGNS GAC CONTRACT

Sam Donahue's new orchestra has been signed to a management contract by General Artists Corp. Before the war and Donahue's service as first a sideman with the Navy band led by Artie Shaw and later maestro of the outfit, he was under contract to the William Morris Agency.

Donahue put his new band into rehearsal Monday (25). It is one of the best equipped, insofar as arrangements are concerned, of any embryo combos. Donahue has about 365 arrangements written.

Jack Mills Gets Nod From ASCAP Exec Comm.

Jack Mills, head of Mills Music, became a member of the American Society of Composers, Authors and Publishers executive committee for the first time last week. Now on the Coast, Mills will pick up the duties of the spot when he returns.

Though Mills has been a member of ASCAP's board of directors for years, and these members usually rotate for nine month periods on the committee, he had never been a member.

Columbia Signs Herman For Year, Sans Options

Woody Herman's orchestra was re-signed by Columbia Records last week. Contract is for an undisclosed term, with options. Leader's initial contract with Coumbia, to which he moved from Decca Records, was for only one year with no options.

Herman resumed work last Thursday (21) at the Michigan theatre, Detroit, after a brief vacation in Bermuda. From Detroit he continues west to the Sherman hotel, Chicago; Mission Beach Ballroom, San Diego; Casino Gardens Ballroom, Santa Monica, opening July 9. He won't return east until September, when he'll probably play Frank Dailey's Meadowbrook.

Returning GI, Former WCAU Studio Musician, Opens Unusual Mixup

Philadelphia, Feb. 26.

Re-employment division of the State Selective Service Board last week took under consideration a case which may set a precedent for GI musicians seeking to regain their civilian jobs.

Case here is a tricky one. Artie Singer was bass player with Joey Kearns orchestra, which was the WCAU house band in 1942. Singer was drafted. Since that time WCAU has had two new leaders of its house bands—Johnny Warrington and now Elliot Lawrence.

Couple of weeks ago Singer returned from service and demanded that Lawrence give him a job as a bass player although he had never been a member of Lawrence's band. Playing bass for Lawrence is Andy Riccardi, a brother of A. Rex Riccardi, executive assistant to AFM prexy James C. Petrillo. He's working under a union contract with the band.

Thus far, Local 77, AFM, of which Riccardi is a member, has not taken any hand in the muddle. Spokesman for the union said the case was one for Reginal Veterans Re-employment administrator Louis F. B. Raycroft to settle. If Raycroft orders Singer restored to the job the union would have to abide by the decision, the union official said.

However, if Andy Riccardi makes any protest about being bounced in violation of his contract, the union will then have to "take a position in the matter," the spokesman said. This "position" may set a pattern for union action in many such cases.

Radio Spot Tune Grows To Song, Starts Trend

Marketing of the radio spot-commercial melody of the St. George hotel, N. Y., as a pop song—after it was fitted with new lyrics — has started a trend, it seems. At any rate, the melody of the Mission Bell Wine commercial, used throughout the country, is headed for the same fate. It is being fitted with lyrics by Redd Evans, who did the words for the St. George ditty. Latter is now titled, "There's No One But You," and is being published by Shapiro-Bernstein. Same company will market the wine tune.

At first, Mission Bell company was loathe to okay the use of its tune for publication as a pop song, which was turned out for it by Kent-Johnson, same outfit that did the St. George plug.

S.F. Symphony to Tour For First Time in 1947

San Francisco, Feb. 26.

San Francisco Symphony Orchestra will tour six to eight weeks beginning in March, 1947. Itinerary will include Los Angeles, Texas, deep south, New York (Carnegie), Boston and Montreal.

Transcontinental run will be the first to be made by a western symphony and will be managed by Alexander Haas, west coast representative for Sol Hurok's National Concert and Artists Corp. who will handle from here, as will Howard Skinner, symphony's business manager.

H'wood Bowl Offers 1G As Gershwin Memorial

Hollywood, Feb. 26.

Thousand dollar prize, known as the Gershwin Memorial Award, has been established by the Hollywood Bowl Assn., for a composer whose work is as "indigenous to America as was the music of George Gershwin."

Entries, which must be submitted by May 1, will be judged by Leopold Stokowski, Paul Whiteman, Artur Rodzinski, Deems Taylor, Olin Downs, Ferde Grofe and Robert Russell Bennett.

British Tunes Clicking in U.S.

There's an unusual number of ex-British song hits in the publishing plans of U. S. music companies currently. Trend, with which the return home of thousands of U.S. soldiers from England is at least partially connected, is unusual. History has established that, while English song-buyers at home accept virtually every U. S. hit, few British song hits strike the fancy of the U. S. public.

Latest English tune here is Chappell's "We'll Gather Lilacs." Leeds is just starting work on "Gypsy." Harry James' Music Makers firm has "I'm in Love With Two Sweethearts." Two foreign tunes are already established: Shapiro's "Just a Little Fond Affection," and Chappell's "Symphony." Latter is not English, but a French importation.

Palladium Ops Move Quickly to Forestall Name Copying; S.F. Spot

Hollywood, Feb. 26.

In a move to get the Palladium chain started, Maurice Cohen has gone to San Francisco to start ballroom operations rolling in that city. Bay area property centers around Market and Van Ness avenue junction and civic center region.

Action is understood being taken by terpery chief because of attempts by out of town spots to cash in on Palladium name. Other cities being selected for possible Palladiums will be Chicago, Washington, D. C., New Orleans, and St. Louis.

Lewisohn Stadium, N.Y., To Cut Summer Concerts

Lewisohn Stadium, N. Y., concerts this summer will make a radical departure for the first time in the operation's 29-year-old history. Concerts will be given five nights a week instead of seven. Pay of the musicians, all N. Y. Philharmonic players, will remain the same as last year, at a minimum of $100 weekly. Men won't play less than before, as rehearsals have been increased from three to five weekly.

Budget, according to Mrs. Minnie Guggenheimer, Stadium concerts' sparkplug, will run to $260,000, with an estimated deficit from $60,000 to $75,000. This will be made up, as usual, in an informal drive for donations before and during the season.

It's claimed the change to five concerts, and increase in rehearsals will bring about a higher standard of performance. It's also said the added rehearsals (one for each concert) has attracted more first-line conductors. Lineup this summer includes George Szell, Pierre Monteux, Dmitri Mitroupoulos, Efrem Kurtz and Alexander Smallens. Artur Rodzinski will open the eight-week season June 17.

'Caravan' Finally Lyric

Hollywood, Feb. 26.

"Caravan," Duke Ellington's nine-year-old tune, has been plattered 13 times in past by as many combos on as many labels, using all manner of arrangements.

But for first time this week ditty will be disked with lyrics warbled, when Bob Matthews vocalizes for Buzz Adlum's band on an Independent Record Producers' master.

Irving Berlin Renews Fight Against ASCAP's Rating of Self-Written Tunes

Irving Berlin has renewed his appeal from the American Society of Composers, Authors and Publishers evaluation of his new publishing company at 4,000 availability points.

Berlin and his attorneys went before the society's board of appeals Monday (25) in an endeavor to prove that the catalog of self-written tunes, on which Berlin built his current Irving Berlin, Inc., after his split last year with Saul Bornstein, was worth 5,500 points. He feels his catalog is as valuable in this way as those of the other firms in that category (Remick, Shapiro-Bernstein, Robbins, Feist, et al.)

Berlin's first appeal to the society's publisher classification committee, was rejected just before the recent holidays. In the event he is again rejected by the appeals board, he still can appeal to the full board of directors.

New Vogue Disks Stir Interest in N.Y. Debut

New Vogue record company of Detroit shipped its initial pressings into the New York area last week. Originally, the company expected to have its first disks on the market by Jan. 1, but numerous mechanical difficulties prevented the fulfillment of plans. In addition, a laboratory fire, right after the first of the year, destroyed a group of masters.

Vogue's records have created quite a bit of interest. They are made of an unbreakable material, with aluminum base, and test disks are said to have been played over 500 times. With all its mechanical troubles and preparation of a factory, there's said to be over $300,000 sunk into the operation already by inventor Tom Saffady and his father.

Phil Spitalny's all-girl "Hour of Charm" orchestra was signed to record for the label two weeks ago. Band cut its first disks in N. Y. yesterday (Tues.), and cuts additional platters today (Wed.).

Jazz Might Stir Wrong Emotions, Constitution Hall Bans Condon Crew

Washington, Feb. 26.

Constitution Hall had added jazz to its list of artistic peeves. Fred E. Hand, managing director of the DAR-Owned Hall admitted yesterday that he had told Eddie Condon, jazz band leader, that he could not appear with his band in the austere concert hall.

What Constitution Hall doesn't like, Hand said, about the kind of music Condon represents, is the emotion jazz incites. Condon's orchestra, he said, is the sort of attraction that might stimulate the emotions of bobby-sockers to the point where they might lose their equilibrium.

Constitution Hall, in the past, has denied the use of the hall to Marian Anderson and Hazel Scott, pianist, both Negroes.

Condon has set his concert in the nearby Willard hotel's ballroom for March 25. Although the hotel ballroom seats only 900, making possible only an even break on the deal, Condon insisted on playing a Washington date in protest against the policies of what he calls "Unconstitutional Hall."

Enlargement Planned For Terrace, Newark

Plans are being mulled for the enlarging of the Terrace Room, Newark, name-band spot opened last fall, which formerly was operated by Frank Dailey, owner of Meadowbrook.

Tentative plans feature the idea of providing a street entrance to the spot, breaking through the rear of the current room. It would eliminate the outmoded entrance now used, which is virtually-hidden at the rear of the lobby of the Mosque theatre, in the basement of which the room is situated.

How much extra capacity would be provided by the plans being discussed is uncertain. As it is now, the room is claimed to have a capacity of 1,600, while some assert its absolute limit is 1,250. Tommy Dorsey's band is current, with Les Brown to follow March 5.

GLASER ON COAST

Hollywood, Feb. 26.

Joe Glaser, prez of Associated Booking Corp., due in on plane today (Tues.) to spade up some bookings for his bands.

While here he will try to find suitable offices in the already overcrowded town to open a West Coast branch, a project he long has planned.

3 Bands Crowd Rio, Balto., In Club Date Snafu

Operators of the Rio Club, Baltimore, found themselves in a fine fix recently, with no less than three bands booked for the same period. Situation wound up with representatives of the American Federation of Musicians on the scene to untangle the mixup, and see that none of the leaders suffered financially because the club had gotten its booking signals mixed.

Dean Hudson's orchestra was booked to open the spot Feb. 18. Few days before the date, Rio's operators asked him to defer until Feb. 21, which he was able to do by picking up one-nighters. Hudson walked in promptly on the 21st, only to find the McFarland Twins still on the stand. They weren't due to close out their run until the next night (22). That wasn't so bad, the two bands working out an alternating set arrangement, but when Hudson finished his first group of tunes, up popped Chris Cross' orchestra. It, too, had been booked to open that night. McFarland Twins are handled by Joe Glaser's Associated Booking Corp., Hudson by General Artists and Cross by Stan Zucker.

As it stands now, Hudson and Cross are still alternating, with Zucker making an effort to book the latter elsewhere. In the meantime, the AFM is seeing to it that both bands are paid.

ASCAP'S HOLLYWOOD MEET CALLED OFF

Annual Coast meeting of members of the American Society of Composers, Authors and Publishers, which usually precedes the general membership meeting in N. Y. will not be held this year. Reason given for the cancellation is the impossibility of obtaining places to live in Hollywood, plus the difficulty of securing transportation, for the contingent of N. Y. executives, around whom the Coast meeting is held.

Coast meeting is a fixture and it's held because so many Society members live and work in that area. General idea is to listen to peeves and suggestions of the western faction for digestion by the larger N. Y. membership confab, which this year is scheduled for March 28.

Sid Goldstein Teams With Gray, O'Keefe

Sidney Goldstein, who resigned from the Famous-Paramount publishing setup recently, has gone into business with Glen Gray and Cork O'Keefe. For years, the latter have owned the Plymouth Music Co., which has been comparatively inactive. Goldstein is said to have been given a piece of the firm, and will reactivate it. First tune, from the company's catalog, is "When You Awake."

Goldstein's place at Famous-Paramount was taken by Eddie Wolpin, the job being enlarged at the same time. Wolpin is general manager of both firms.

Shapiro 'Contracts To Purchase' AMP, Inc., but BMI Also Interested

Shapiro-Bernstein has "contracted to purchase" the Associated Music Publishers, Inc. organization, which consists of both a catalog of music and a performing rights society. Final agreement has not been signed by Shapiro, however, the deal so far going only as far as an agreement to purchase. Meanwhile, others are known to be interested in the buying of the company, which has been up for sale. Among the most likely bidders is Broadcast Music Inc.

Associated's holdings and the music it represents are vast. Publishing company itself has somewhere in the neighborhood of 25,000 copyrights, it's said, many of them valuable. And it represents in this country a goodly slice of British and European publishers, among them the Bota & Bock firm, Breitskopf & Hertel, chamber music of Boosey-Hawkes, of which Associated has only radio rights in this country, and a long list of other firms and individuals such as Edward MacDowell, Igor Stravinsky, Jean Sibelius, Jaromir Weinberger, et al.

Shapiro's deal for Associated has been in the works for two months or so. Originally, the company was the parent outfit of Muzak Transcriptions.

Santly-Joy Doing It With Mirrors?

Music business is beginning to suspect the use of mirrors or a crystal ball or some supernatural means by which Santly-Joy divines hit songs. With firm's current plug, "Oh What It Seemed to Be," firmly established on the "best seller" lists, S-J has now turned out five consecutive hits within the past year. For a firm with no film-company connections, hence no top-name writers, that's regarded as phenomenal. S-J is strictly independent.

Publisher's run started last spring with "My Dreams Are Getting Better All the Time" and followed with "Bell Bottom Trousers," "Till the End of Time," the biggest hit of 1945, and "Chickery Chick." Tommy Valando is professional manager.

Capitol Signs Al Rey, Completing Roster Of RCA's 'King' Spouses

Hollywood, Feb. 26.

Capitol Records, which has gotten along for the past couple years with only one popular band—Stan Kenton's—apparently is widening its interest in that field. Company signed Alvino Rey's new orchestra, which worked for RCA-Victor pre-war. Firm also is said to be interested in the new combo soon to debut under Sam Donahue, ex-Navy maestro.

Signing of Rey by Capitol gives that company a complete hold on the husbands of the King Sisters, who worked with Rey's combo pre-war and are back with the new one. Jim Conkling, recording director; Buddy Cole, pianist-studio maestro; Sid Azevedo, foreign market surveyor, are the others connected with the firm. Twist, however, is that the Kings themselves are still tied to RCA.

T. DORSEY REPORTED BUYING OUT BROTHER

Hollywood, Feb. 26.

Tommy Dorsey is supposed to have bought out the interest of his brother, Jimmy Dorsey, in the Casino Gardens Ballroom, Santa Monica, leaving the former as sole owner of the spot.

Larry Finley, operator for a while last summer of Mission Beach Ballroom, San Diego, owned a one-third interest in the Casino, but subsequently sold his piece back to the brothers.

Tommy Dorsey denied in New York that he has become the only shareholder in Casino Gardens. He asserts he and his brother have not disturbed their partnership.

Will Bradley, who formerly led his own band, recently has been doing only radio studio work in N. Y., signed to record for Signature Records with studio band.

Sepia Terpery Planned For L.A. June Opening

Hollywood, Feb. 26.

Curtis Mosby, operator of two Coast colored niteries, has commenced construction of a 4,000-capacity Negro ballroom, which will be ready for a June unveiling. A policy of name sepia bands will prevail.

At present there is no colored terpalace in the area, Joe Morris' elaborate Plantation having shuttered several months ago.

Ballots Out Today (Wed.) for ASCAP Annual Elections

Ballots for the election of members of the board of directors of the American Society of Composers, Authors and Publishers will be mailed today (Wed.) and are returnable March 21. Sheets carry the names of an unusually long number of candidates since a fairly large number of the men on the board are up for new terms. Incumbents up for reelection represent the cream of the industry's executives, men who have occupied positions on the board or other high Society posts for years. They do not figure to be beaten easily, hence the difficulty the Society's nominating committee ran into several weeks ago in securing enough nominees to oppose them.

Men up for reelection to the Popular Publisher's faction of the board are: Louis Bernstein, Sol Bornstein, Herman Starr. Opposing them will be: Ben Barton, Bob Gilmore, W. C. Handy, the Negro composer, who is also a publisher. They are three-year terms, only three are to be cited. Max Dreyfus is opposed by Mort Browne for a two-year term (Dreyfus has been on the board since ASCAP's inception; he automatically dropped off two months ago when he failed to attend the required number of consecutive board meetings due to illness). For the one-year term, incumbent Lester Santly is opposed by Joe Davis. In the standard publisher group, Edward Gunther opposes Gus Schirmer.

Among the popular writers, incumbents Fred Ahlert, Irving Caesar and Oscar Hammerstein II are opposed, for three-year terms, by Paul Cunningham, Vernon Duke, Al Hoffman, Herman Hupfeld, Moe Jaffe and Andy Razaf. For one-year term, incumbent Richard Rogers is opposed by Phil Charig and John Latouche. In the standard group, incumbent Al Water Kramer is opposed by Morton Gould and Douglas Moore.

TUNERS IN ASCAP LOSE THEIR APPEALS

American Society of Composers, Authors and Publishers last week finally and flatly rejected all appeals of a group of songwriters who recently were placed in a new classification and had appealed their cases. Little more than a month ago the society created the C-1A class into which such writers as Doris Fisher, Alan Roberts, Vic Chezzi and Moe Jaffe were shifted. Reason given was that none of those named to the new class were deserving of the full step to Class C.

Writers involved complained due to the fact that the jump to Class C would have put them in the lowest "participating," i.e., they would receive income from ASCAP on the basis of the society's revenue; if the latter increased they'd get more or vice versa. New CIA class still keeps them on a fixed income similar to all classes below CI.

Complaint was made to the Writer's Appeals Board, which flatly rejected their beefs.

J. Dorsey To Terrace

Jimmy Dorsey's orchestra plays a second date at the Terrace Room, Newark, N. J., opening April 4.

The band opened the spot last November. New run is for two weeks and three days.

Milt Ebbins Managing Billy Eckstine's Orch

Milton Ebbins, personal manager of Count Basie, last week assumed the same position with Billy Eckstine's orchestra. Deal was completed after weeks of dickering.

Eckstine, who was developed by Billy Shaw, now v. p. of the Gale agency, is handled by the William Morris agency.

Paine to Paris Again for CPRS

John G. Paine, general manager of the American Society of Composers, Authors and Publishers, leaves N. Y. mid-March for Paris to attend the first postwar convention of the Confederation of Performing Rights Societies, of which ASCAP is a member. Meeting convenes March 24. Paine will go by plane.

This is Paine's second trip to Paris within a year. Last spring he covered England, Paris, and Madrid in the course of setting up new reciprocal performing rights deals with the rights organizations in each country.

Coast Studio Musician Committee to Beef To Petrillo Over Gillett

Hollywood, Feb. 26.

Committee of seven pic studio musicians plane to N. Y. today (Tues.) to hand recommendations for contract changes to James C. Petrillo, AFM boss. Complaints will be registered against the present one-man regime of J. W. Gillette as the Intenational Studio Representative, plus recommendations for basic wage tilts and increasing number of musikers employed in studios.

The committee will present its grievances only to Petrillo, who requested their presence in N. Y. after protestations were made against Gillette locally.

Following the committee's trek to Petrillo's headquarters, Gillette has been invited to offer a rebuttal before the national board of the AFM, and it appears certain he will do so when released from St. Joseph's hosp here, where he is currently ill.

Committee will ask Gillette's replacement by an elected, non-appointed studio rep. Growth of recording biz on the Coast seems to be figuring in the dissatisfaction with Gillette's administration.

NO GE COIN IN SIGNATURE DISKS

General Electric emphatically denies any arrangement whereby it will become financially interested in the Signature Record Co. GE's interest in the indie disk outfit, established during the war by Bob Thiele, is strictly as a distributor of the company's production. Latter tieup was revealed last Thursday (21) at a luncheon at the New Yorker hotel, N. Y.

Signature, which is slowly bringing its lone N. Y. plant into full production, and will enlarge it as materials become available, takes on strong prestige via the GE tieup.

New York supreme court Justice Aaron Steuer last week reserved decision on a motion by Signature Recording Corp., defendant in a $50,000 damage action instituted by George Mendelssohn, of Interstate Music Suppliers, for dismissal on the ground the suit fails to state a cause of action. Action charges that Signature breached an exclusive disk distribution contract for the territories comprising New York State (not including the five boroughs), New Jersey, Pennsylvania, Connecticut, Mass., Rhode Island and District of Columbia, by advertising its records and selling to others in those territories.

Complaint further alleges that although the defendant notified Interstate that there would be a delay in delivery of its recordings, Signature, in December, 1945, repudiated and refused to abide by the agreement.

Original distribution contract for Signature records was obtained by plaintiff from the Asche Recording Co., in May, 1944. Later, Signature terminated its contract with Asche and in April, 1945, it is alleged, new contracts between Signature and Interstate were made.

Leeds, Peter Maurice Set Up 2-Way Publishing-House Arrangement

Peter Maurice, Ltd., London music publishers, and Leeds Music, New York firm, have completed a deal whereby the two firms will set up foreign counterparts of each other. Leeds will set up a Peter Maurice firm here, and Maurice will set up a Leeds, Ltd., in London. The purpose is, of course, the interchange of songs.

Deal is the second of its type, following by only a few months an arrangement made between Irving Berlin and Louis Dreyfus. That deal, however, was a one-way setup. Dreyfus is setting up a publishing house in London under the title, Irving Berlin, Ltd., which will publish all of Berlin's forthcoming tunes as well as many of his past melodies under a profit-sharing agreement.

Leeds-Maurice deal has been in the works for weeks. It was consummated, however, after the arrival here two weeks or so ago of Jimmy Phillips, general manager of Maurice, and a flight by Lou Levy from Hollywood to N. Y. to meet him.

Originally, the reciprocal arrangement was to have begun with Leeds putting "Gypsy," the Maurice English sales hit, into the firm's U. S. counterpart; Maurice in turn was to place Leeds' hit of last summer, "Along the Navajo Trail," in the Leeds, Ltd., firm in London. That's been changed, however, with Leeds publishing "Gypsy" here, and Maurice marketing "Navajo" in London. Two other tunes will inaugurate the reciprocal arrangement.

Leeds also set up a Paris firm recently. It's called Leeds Continental.

Rex Stewart's Release From Morris Pact Unusual

An unusual deal was completed last week between Rex Stewart, former Duke Ellington trumpeter, and the William Morris agency. It releases Stewart from a Morris contract, but stipulates that he cannot sign with any rival agency for six months, but can during that period accept bookings proffered by any agency.

Deal also stipulates that no reasonable offer from the Morris office is to be refused.

Par Signs Burke, Van Heusen for 7 Scores, 75G Each

Jimmy Van Heusen and Johnny Burke, songwriters who have been on a picture-to-picture basis with Paramount Pictures, last week were signed to a [illegible] five-year contract. Agreement calls for the pair to turn out seven scores during the five years, at a reported $75,000 per score, but it's on a non-exclusive basis. The two are free to do other work, so long as they live up to the requirements of the pact. They drew $40,000 for their last one-picture Par chore.

Included in the agreement are clauses giving Burke and Van Heusen all publishing rights to the songs they compose, including mechanical rights, etc. This will allow the Burke-Van Heusen publishing firm, set up almost two years ago as a subsidiary of Edwin H. Morris, but operated independently with its own staff, to publish the tunes growing out of the Paramount contract.

Initial two scores the writers will compose under the agreement will be for Bing Crosby. First is "Welcome Stranger," which Crosby will do with Barry Fitzgerald, to be directed by Elliott Nugent. That will use five tunes. Second is "Emperor Waltz," with Crosby and Joan Fontaine, directed by Billy Wilder.

Burke-Van Heusen also have a three-picture contract with RKO, on which they'll start work soon. It calls for one score in each of 1946, '47 and '48.

BMI, EMBASSY MUSIC RENEW AFFILIATION

Broadcast Music, Inc., and Embassy Music, publishing firm owned by Tommy Dorsey and operated by Jack Johnstone, have renewed their affiliation. Contracts for an undisclosed term were signed last week involving a guarantee said to be $60,000 annually, payable by BMI if all the conditions of the agreement are met by Embassy.

Embassy is one of a handful of publishing firms operated by Tommy Dorsey and brother Jimmy Dorsey. There's also the Dorsey Bros. outfit, aligned with ASCAP. Seneca, another BMI affiliate, et al.

MPPA Moves to Crack Down on Disc 'Mooching'

Hollywood, Feb. 26.

In a one-week survey of the situation around local pop-platter biz, Harry Fox, general manager of the Music Publishers' Protective Association, has unearthed nearly a dozen odd-label recording outfits which have disked tunes without payment to copyright owners.

In cracking down on these wildcat indies, Fox expects to net nearly important coin in back royalties. Discovery that there were upwards of 60 labels being manufactured here surprised the MPPA exec upon his arrival. An o. o. of their books revealed how many had failed to register or pay royalties.

The outfits which were caught here with their disks down are rather shadowy outfits, lacking national distribution and therefore had escaped MPPA scrutinizing from organization's N. Y. office.

Larry Clinton Inks Cosmo Exec. Deal

Larry Clinton, who recently returned from India and was discharged from the Army as a Captain, has been signed by Cosmopolitan Records as a musical director, adviser and conductor. Contract is for three years, during the first of which the leader will turn out 40 sides with a picked band, 20 of them to be standards designed to begin the building of a catalog for the new Cosmo outfit, the remaining 20 to be originals.

In addition to recording, Clinton will lend his advice in all other ways. He will work in this regard along with Herb Hendler, Cosmo's head of artists and repertoire.

Clinton, who before the war was one of the country's top names and at one time the No. 1, went into service early in the war. He was with the ATC, was an instructor, and finally wound up in India as a combatant.

ASCAP Makes Deal With Austrian Counterpart, Improving Old Contract

American Society of Composers, Authors and Publishers has consummated a new performing rights agreement with Staatlich Genehmigthe Gesellschaft der Autoren, Komponisten und Musikferleger (AKM), the Austrian performing rights group. Term of the new deal, which replaces one that had been in existence before the war, but which had meantime expired, is for five years.

During the war, the Alien Property Custodian had custody of AKM's rights in this country. As in the cases of the deals ASCAP made last year with the British, French and Spanish societies, the AKM deal is an improvement on the old one in that it calls for ASCAP to represent concert and symphonic music rights as well as popular.

AL GAZLEY SUCCEEDS RUSS LYON AT MCA

Al Gazley, recently discharged from the Army, has succeeded Russ Lyon at Music Corp. of America. Lyons resigned two weeks ago to form his own agency.

Gazley has been with MCA for eight years as assistant to Billy Goodhart, who prior to his retirement, headed the New York MCA office.

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Johnny Pineapple*	Lexington (300; 75c-$1.50)	4	1,750	7,050
Tommy Tucker*	New Yorker (400; $1-$1.50)	6	1,800	10,750
Les Brown	Pennsylvania (500; $1-$1.50)	10	2,850	27,475
Leo Reisman*	Waldorf (550; $2)	3	2,575	10,000
Erskine Hawkins	Lincoln (275; $1-$1.50)	1	850	1,350
Guy Lombardo	Roosevelt (400; $1-$1.50)	18	2,650	52,400
Louis Prima	400 Club (850; $1-$1.50)	2	2,450	6,400
Ray McKinley	Commodore (400; $1-$1.50)	0	†1,550	1,550

** Asterisks indicate a supporting floor show. New Yorker has ice show. Lexington, an Hawaiian floor show. Waldorf, Jean Sablon.*
† 4 days.

Chicago

Henry Brandon (Marine Room, Edgewater Beach hotel; 900; $3-$3.50 min.). Maestro still pulling strong, together with A. Robbins, Bob Williams, for good 5,700.

Ernie Heckscher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Okay 2,300 for Heckscher and Russell Swann.

Benny Strong (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Sturdy 3,100 here for Jack Spot, DeMar & Denise, and Strong.

Jack Teagarden (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Teagarden, Simpson Marionettes, Steve Evans still draw good 5,000.

Ted Weems (Boulevard Room, Stevens hotel; 700; $3-$3.50 min.). Arthur Blake, Weems, Ramos and Toyboy's, ring up nifty 6,900.

Griff Williams (Empire Room, Palmer House; 650; $3-$3.50 min.). This top show packing 'em in to see Irwin Corey, Dorothy Shay, Williams, to tune of 6,800.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). No variation in the draw here summer or winter. Result is 4,300 tabs.

Jimmie Grier (Biltmore; 900; $1-$1.50). Took a hike and showed to masterful profits with 4,400 covers.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Tony Martin show with Claridge fronting pulls titanic 5,700.

Chuck Foster (Blackhawk; 500; $2-$2.50 min.). Rufe Davis, Foster in middling 3,400.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Willie Howard, Shaw not doing much biz. Scrubby 3,700.

(Los Angeles)

Bob Crosby (Palladium, B. Hollywood, 3rd week). Tapered off again but nobody's crying with 25,500 admishes.

Al Donahue (Trianon, B. South Gate, 1st week). Up again here with the new style musicrew registering 7,550.

Matty Malneck (Slapsy Maxie's, N. Los Angeles, 23rd week). Standard capacity pull of 4,000 can't be bettered unless the place gets bigger.

King Cole Trio, Bobby Ramos (Trocadero, N. Hollywood, 5th week). All the biz is for the Trio, but Ramos has his fans, too; 3,500 tabs.

Desi Arnaz (Ciro's, N. Hollywood, 8th week). Off a mite, but not violently. Take is still golden at 3,125 covers.

Griff Williams (Empire Room, Palmer House; 650; $3-$3.50 min.). This top show packing 'em in to see Irwin Corey, Dorothy Shay, Williams, to tune of 6,300.

400, N.Y., MAY GET OLD HIPP THEATRE SITE

The 400 Club, New York, may eventually shift to another site. Negotiations are proceeding under which Nat Moss, club's operator, would take a lease on space in a building being planned for the site of the old Hippodrome theatre, now a parking lot.

Club is operating a block away from the old Hipp site currently, in a basement room seating approximately 865 people.

RCA's Modernized Victor Herbert Album

RCA-Victor will try something new soon in the recording of an album of Victor Herbert melodies by Dorothy Kirsten, Met Opera singer. To modernize and lighten the heavily orchestrated backgrounds usually associated with such efforts, RCA has assigned Russ Case, pop studio conductor, to handle the baton for Miss Kirsten.

Disks to be made are six 12-inch sides, using a 30-piece band and a chorus of 12.

10 Best Sheet Sellers

(Week Ending, Feb. 23)

Symphony ..... Chappell
Some Sunday Morning...Harms
I Can't Begin to Tell You..BVC
What Seemed to Be..Santly-Joy
Let It Snow.....Morris
Always Chasing Rainbows.Miller
Doctor, Lawyer .....Morris
Day By Day ..... Barton
Personality .....Morris
You Won't Be Satisfied..Mutual

British Opposition To U.S. Bands Entry Cued To Petrillo Broadcast Ban

Recent action by British bandleaders in protesting the possible entry of U. S. bands into England is not due, it's claimed by Englishmen now here, to a fear that foreign bands will cut into their livelihood. English maestros took the stance they did, it's said, because of the barring by James C. Petrillo, head of the American Federation of Musicians, of the rebroadcasting on U. S. networks of English musical programs, such as the recent 'Atlantic Spotlight.'

Couple weeks ago, English maestros Jack Payne, Sidney Lipton and Maurice Winnick, who do not make up the cream of the country's names, went to the Ministry of Labor, with the backing of the British Musician's Union, in an effort to induce the government body to refuse entry permits to U. S. bands. So far, there's been no word as to whether they succeeded.

When the move was first revealed, it was thought that it was made chiefly to forestall foreign competition. Their peeve at Petrillo is the primary reason.

CRC-DREYFUS SETTLE ROYALTIES DISPUTE

Situation existing between the Dreyfus music publishing group and Columbia Records, involving the payment of the full 2c statutory rate by Columbia for Dreyfus songs, has been resolved. After a meeting last week between representatives of the two organizations, the causes of the attitude taken by Dreyfus were eliminated, and the two companies will proceed on the generally accepted basis of 1½c per side royalty for 50c disks.

Several weeks back, the Dreyfus group had become peeved at the way Columbia handled the assignment of and production of its pop songs. As a result, the publisher took the stance, that in the future, when Columbia sought license to record its material, pop or standard, the full 2c statutory rate would apply.

NBC, CBS, ABC, Mutual Plugs

(Peatman System)

Aren't You Glad You're You—†"Bells St. Mary's".....Burke
As Long As I Live .....Witmark
Atlanta, G. A. .....‡Stevens
Bells of St. Mary's—†"Bells St. Mary's".....T. B. Harms
Blue .....Starlight
Come to Baby, Do .....Leeds
Day By Day .....Barton
Doctor, Lawyer, Indian Chief—†"Stork Club".....Melrose
Do You Remember Me? .....Morris
Everybody Knew But Me .....Berlin
Gimme a Little Kiss.....ABC
Give Me the Simple Life—†"Wake Up and Dream".....Triangle
Here Comes Heaven Again—†"Doll Face".....Robbins
I Can't Begin To Tell You—†"Dolly Sisters".....BVC
I'm Always Chasing Rainbows—†"Dolly Sisters".....Miller
It Might As Well Be Spring—†"State Fair".....Williamson
It's Been a Long Long Time.....Morris
It's Only a Paper Moon—†"Too Young To Know".....Harms
Just a Little Fond Affection—†"Swing Parade of 1946".....Shapiro
Let It Snow .....Morris
My Guy's Come Back .....Shapiro
Oh What It Seemed To Be.....Santly-Joy
One More Dream .....Barton
One-zy, Two-zy .....Martin
Penthouse Serenade .....Famous
Personality—†"Road to Utopia" .....Burke
Shoo Fly Pie .....Capitol
Some Sunday Morning—†"San Antonio".....Harms
Symphony .....Chappell
Wave To Me My Lady .....Famous
Who's Sorry Now .....Mills
You Won't Be Satisfied .....Mutual

*† Filmusical. * Legit Musical. ‡ BMI Licensed.*

Music Notes

Meade Lux Lewis, boogie-woogie 88er, hurried to Hollywood over weekend after cancelling at Sky-Bar, Cleveland, due to wife's injury suffered in fall at their home on Coast....Cliff Lang becomes musical director of Pan-American Records on Fri. (1)....Paul Weston, musical director of Capitol Records, and Mickey Goldsen, of Capitol Songs, planed to Hollywood over weekend from N. Y.....Art Tatum planed to Baltimore from Hollywood on Sun. (24) for nitery date. First flight for colored keyboard-knuckler....Larry Cotten, former Horace Heidt vocalist, on terminal leave after three years in Army, en route to N. Y.....Ferde Grofe inked to exclusive platter pact by ARA. First disking will be composer's "Aviation Suite"....Frank Skinner scoring Walter Wanger's "Canyon Passage"....Tex Ritter, celluloid cowhand, has jotted Jug Waters and his Texas Steers to record for actor's disk firm....Jose Iturbi set for symph recording at RCA-Victor's Coast studios on March 20. John Charles Thomas same day will slash four sides for same firm....Franz Waxman scoring Warner Bros.' "Humoresque" with 105-piece....Pat Dignan, who just doffed the khaki, has bought Eccles Disc Recording Co., Hollywood....Bob Cook and Dick Elwell, partners in Belltone Records, are sharing the prexy's perch, each alternating yearly in the top-seat....Joe Roybal back with Maestro-Martin Music Co. on Coast after two years in naval hosp. He lost his right leg in Pacific sea battle....Broadway Music Co. is latest N. Y. pub house to establish Hollywood office. Bill Cody, vet Broadway songplugger, arrived to set up shop....Hans Salter has finished recording score of "So Goes My Love," Skirball-Manning pic....Eddie Cantor took three hours to pop-platterize "One-Zy" to his satisfaction for Pan-Am Records last week. Was the comic's first disking in 10 years....Frances Kelly is first femme to set up a pop-platter firm. Formerly a Hollywood sheet music and disk retailer, Miss Kelly will produce and market under the Frantone label....Harry Lim, Keyote Records' talent-getter, in Hollywood setting small combos and soloists for waxing chores for firm.

Charlie Stone, former road-manager for Tommy Tucker, was discharged from the Army last week, after three years' service.

Muggsy Spanier and Peewee Russell have rejoined the jazz group at Nick's N. Y. night spot.

Doris Day, who had been preparing to leave Les Brown's orchestra at the completion of the band's run at the Pennsylvania hotel, N. Y., last Saturday (23), will remain with the band until at least September.

Al Gallico is now professional manager of Leeds Music. He has been with Leeds for several years, but only recently returned from Army service.

Featured in 20th Century-Fox's THE DOLLY SISTERS
I'M ALWAYS CHASING RAINBOWS
Lyric by JOSEPH McCARTHY Music by HARRY CARROLL
A "NATURAL" FOR YOUR PROGRAM!
Featured in M-G-M's THE HOODLUM SAINT
SWEETHEART
Lyric by BENNY DAVIS Music by ARNOLD JOHNSON
ONE OF THE GREATEST HITS OF ALL TIME!
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10 Best Sellers on Coin-Machines

1. Let It Snow (6) (Morris)	Vaughn Monroe.....Victor Connee Boswell.....Decca
2. Symphony (20) (Chappell)	Freddy Martin .....Victor Bing Crosby.....Decca
3. I Can't Begin to Tell You (19) (BVC)	Bing Crosby .....Decca Harry James.....Columbia
4. Doctor, Lawyer, Indian (10) (Melrose)	Betty Hutton.....Capitol
5. Personality (3) (Morris)	Johnny Mercer .....Capitol
6. Oh What It Seemed to Be (3) (Santly-J)	Frank Sinatra ....Columbia Frankie Carle ....Columbia
7. Might As Well Be Spring (14) (Wm'son)	Dick Haymes .....Decca Margaret Whiting ..Capitol
8. Always Chasing Rainbows (2) (Miller)	Perry Como .....Victor
9. Waiting For Train (10) (Block)	Harry James .....Columbia Peggy Lee .....Capitol
10. Some Sunday Morning (6) (Harms)	Haymes-Forrest .....Decca Hal McIntyre.....Victor

Coming Up

You Won't Be Satisfied (Mutual)	Les Brown .....Columbia Louis Prima .....Majestic
Day By Day (Barton)	Frank Sinatra .....Coumbia Jo Stafford .....Capitol
Shoo-Fly Pie (Criterion)	Stan Kenton .....Capitol Dinah Shore .....Columbia
Bells of St. Mary's (Chappell)	Bing Crosby .....Decca Charlie Spivak .....Victor

WAX WORKS

By BARRY GRAY
(WOR-Mutual's All-Night M.C.)

Margaret Whiting (vocal with Carl Kress orch)—"All Through the Day"-"In Love in Vain" (Capitol 240). Miss Whiting, whose present prominence is mainly owed to a disk of "Might as Well Be Spring," has been on the search for another song to equal the counter sales made with the first hit. "Through the Day" sounds like it. Backed impressively by the Carl Kress aggregation this Kern-Hammerstein tune, from the picture "Centennial Summer," is a good showcase for Miss Whiting. Number listens like an outstanding pop and this record will score heavy sales. On the reverse it's the Kern-Robin ditty "In Love in Vain." Good, but doesn't linger like the first side. However, together they make a fine release.

Andrews Sisters (with Vic Schoen orch)—"Patience and Fortitude"-"Red River Valley" (Decca 18780). Obviously slated for big plugs and campaigning, "Patience" is the choice for the "A" side. Although the best recording of this tune, and heavily scented with a spiritual style quality, the song is just a song and listens unimpressively. "Red River Valley," opposite, is a wiser choice for these femmes. As a good standard possibly used mainly to fill, it may fool both Decca and the Andrews. Sung well by the trio, and the background group, it smacks of their "Apple Blossom" which clicked. "Valley" is good and will sell heavily with those who like 'billie music.

Dick Thomas (vocal)—"Sioux City Sue"-"Some Day Darlin'" (National 5010). Dick Thomas wrote "Sue" and thus far has issued the best release of his tune. It's strictly hinterland stuff and will probably sell there because Thomas yodels a little and gets up into those falsetto notes. "Some Day" again showcases the Thomas voice which is nasal but in the accepted cowhand fashion. Will remain the "B" side in sales.

Dinning Sisters (with orch)—"Wave to Me, My Lady"-"Do You Love Me?" (Capitol 241). The Dinning Three have waxed this newest Frank Loesser tune, "Lady," and do well with it. Rhythmic, clever and sounds good at the start, then begins the overarrangement. Vocally instrumentally just too many notes for the simple song Loesser obviously meant it to be. "Do You Love Me" suits the trio much better. Its pop measures are handled easily but in toto this is not an outstanding disk.

King Cole Trio (vocal)—"It Is Better to Be By Yourself"-"Sweet Georgia Brown" (Capitol 239). Nat Cole, the maestro, wrote "Better" which is a novelty tune that may sell although it's not spectacular. Does little to add anything to this group. "Georgia Brown" is a decided improvement. Excellent musicianship by the trio.

Jo Stafford (album with Paul Weston orch) eight sides (Capitol 20049 to 26052). Titles: "Over the Rainbow," "Walkin' My Baby Back Home," "Yesterdays"-"Georgia on My Mind," "Sometimes I'm Happy"-"Carry Me Back to Old Virginny," "Alone Together"-"The Boy Next Door." The Capitol outfit is using a clever merchandising stunt by releasing their vocal in an album of eight standard-tune sides. Having copped various popularity polls and boasting a good radio rating, Miss Stafford's releases are in a prime selling spot. Nice choice of tunes, too, for the girl of the slow sustained notes. Brother, how she holds 'em. Two or three predominate among the eight, but all are okay and Miss Stafford should latch on to many new fans with this album softening them up for her next theatre tour. Paul Weston's orchestra delivers, and all the way.

TOP HIT OF YESTERDAY
GREAT POPULAR STANDARD TODAY

Bing Crosby Sings
IN THE LAND OF BEGINNING AGAIN
Words by GRANT CLARKE
Music by GEORGE W. MEYER
Featured in RKO's
THE BELLS OF ST. MARY'S
Published by LEO FEIST, INC.

For new artist copies and arrangements, write or phone PHIL KORNHEISER, Manager, Standard Exploitation Dept., The Big 3, 1619 Broadway, New York 19, Circle 6-2939

Engineer Lack Cripples Coast Waxing Business

Hollywood, Feb. 26.

Record and transcription firms on Coast are being hobbled by dearth of competent engineers. Both businesses have boomed so rapidly out here, there now aren't enough adept mechanical men to go around and there has been no time to train 'em.

As consequence, some transcription producers are backlogging planned production until assured of Class A work.

SHEP FIELDS' UPSTATE DATE

Shep Fields' orchestra, which has been hugging N. Y. the past couple of months due to its leader's desire to remain home, plays two weeks at the Concord hotel, Kiamesha Lake, N. Y., opening March 5. Band is drawing $3,500 weekly.

Fields has been signed to do five radio shows with Jack Carson while the latter's Campbell commercial emanates from N. Y. and Philadelphia. He'll come into N. Y. weekly from the resort job for the radio chore.

Band Review

RAY McKINLEY ORCH (14)
With Evelyn Stallings, Ted Norman, Rollo Laylan, Peanuts Hucko, Ray Beller
Commodore Hotel, N. Y.

Featuring the same fine rhythm that spotlighted his work with Will Bradley before he entered the Army, Ray McKinley has put together a new band whose work should eventually place it among the important bands in the business. Outfit is doing well on its opening date at the Hotel Commodore, N. Y.

McKinley's name is still plenty fresh in the minds of band followers, despite his service layoff the past few years, and the band will likely require very little promotion to get it rolling among the top groups. Eddie Sauter, former arranger for Benny Goodman, is handling the scoring, giving the band plenty of fine arrangements to tee off on. Sauter features some bizarre, modernistic touches that seem to hit patrons of the Century Room where they like it most.

Smaller than the usual name combo, the group comprises four reeds, five brass and four rhythm, McKinley leading from his drums. Despite its comparatively small size, however, the group blows plenty hot on swing numbers and achieves a fine blending of reed and brass on the ballads. Arrangements feature solo breaks by almost every member, with Peanuts Hucko shining on clarinet, Charlie Grant on tenor, Ray Beller on first sax and Mundell Lowe on guitar.

Band carries a second drummer in the person of Rollo Laylan, who backs up McKinley on most numbers and doubles with him on ride-beating specialties. Outstanding number at the session caught spotlighted the duo in a wham duet on the hides, McKinley beating it out on a set of 14 tom-toms he invented especially for the band, Laylan doubling on standard skins. Number had dancers grouped around the stand and clamoring for more at the sock finish.

McKinley has also come up with a pair of kid vocalists who stand an excellent chance of developing into another Bob Eberle-Helen O'Connell team. Femme is Evelyn Stallings, a little gal with good quality in her voice. Boy is Ted Norman, who puts lots of mood into ballad. Two team up on several numbers, including "Tabu," for very good results.

On the Upbeat

Emil Coleman orchestra signed by DeLuxe Records....Hank Wollette, former first trumpeter at Roxy theatre, N. Y., joined Sammy Kaye's orchestra. Same band gets two former members back from service, Charlie Wilson, sax, one of its original members, and Don Cornell, vocalist....Charles Peterson orchestra playing Saturday night dates at Glen Island Casino, New Rochelle, N. Y., March 9, 16, 23 and 30, until regular summer reopening....Ted Straeter signed by Crown Records to do album....Continental disks signed Edmond Hall to do a jazz series.

Tommy Fitchett, pianist, and Jazzy Gurney, trumpet player, have been released from service and are back again with Tommy Carlyn's band in Pittsburgh....Vernon Lodge, until recently with Benny Strong, has joined sax section of Baron Elliott's WCAE, Pittsburgh, staff band....Bob Martin, husband of Mary Martha Briney, radio and cafe singer, has been named manager of the Pittsburgh Opera Society....Frances Gill, organist at Jordan's in Pittsburgh for five years, has quit to accept engagements in Panama....Eddie Myers, singing saxman with Marty Gregor at William Penn hotel in Pittsburgh, has left to join outfit Blue Barron is reorganizing.

Earl Hines' orch, current at El Grotto, Chi, coasts Coastward in April....Alvino Rey became legally just that in Hollywood last week, officially dropping birth name of Alvin McBurney....Reed Curry has replaced Mickey Scrima as skinbeater in Bob Mohr's band....Aleutian Five, new combo composed of two ex-doughs and three gobs, new relief band at Palladium, Hollywood. Quintet first formed when group served together during war in Aleutians....King Cole Trio set for Par film, "Where There's Life"....Del Courtney crew inked into Claridge hotel, Memphis, for month commencing March 29.

Spade Cooley has enlarged band from 13 to 16 jammers to take back former servicemen members and retain all his sidemen....Pierre Carta's orch opens at Hollywood-Roosevelt hotel Mar. 1, with Maureen O'Connor vocalizing....Don Brasfield, sax, out of Bob Crosby's combo....Debbie Claire has replaced Carolyn Gray as warbler with D'Varga's orch....Russ Morgan left Hollywood over weekend, working way to N. Y. via a two-month stretch of one-niters down through Texas and up Atlantic seaboard....Joe Reichman, currently one-niting along Pacific slope, scoots for Texas March 8 for six-week tour of Inter-State vaudfilm circuit....Benny Carter band, now in N. Y., set for week of Mar. 19 at Orpheum, Los Angeles, after which he'll hold for six stanzas at Trianon ballroom....Gene Krupa, now one-niting upstate in Calif., opens for run at Meadowbrook Gardens, Culver City, Mar. 21....New band of Dick Jurgens, formed since his recent release from Marines, debuts at Rendezvous, Salt Lake City, on Mar. 21.

Edgar Hayes forming quartet on Coast which will be handled by William Morris agency. In group will be Teddy Bunn, guitar; Bryant Allen, bass; Willie Price, drums....Three members of band Pee Wee Lewis has just disbanded in Pittsburgh are joining the new Blue Barron outfit. They are Murray Seibert, on the trumpet; Tony Lavalle, drummer, and Lorna Doone, vocalist....Vaughn Monroe's orch has been booked into Syria Mosque, Pittsburgh, for private Shrine entertainment March 13 and 14....Murray Gerson, ex-first lieutenant in the Army, is back in Pittsburgh doing arrangements for a couple of bands here. He worked for Red Nichols before going into service....Billy Leech, Pittsburgh singer, who was in the Navy for nearly three years, has rejoined Guy Lombardo's band.

Kay Starr Moving To Cut Jewel Disk Pact

Hollywood, Feb. 26.

Kay Starr is apparently trying to break with Jewel Records, popplatter maker to which she is under three-year exclusive waxing pact. Blues-bawler reportedly attempting to sever relationship on grounds the firm has not afforded her big enough buildup.

Ben Pollack, Jewel prexy, has notified Miss Starr that since seven months of contract has expired he will move to secure legal injunction to restrain her should she record for another outfit or sign contract to do so.

Jules Stein to Gotham

Hollywood, Feb. 26.

Jules Stein, Music Corp. of America prez, planes for N. Y. today (Tues.) after six weeks here, during which time his firm lost $55,000 damages, plus $40,000 costs, to San Diego ballroom operator Larry Finley in anti-trust suit in federal court in Los Angeles.

It is likely Stein will return to Hollywood within a month, while his appeal from court's verdict pends. Larry Barnett, MCA v.p. in charge of local office, planed in Sunday (24) from week's biz jaunt to N. Y.

Bob Miller, prez of Music Publishers' Contact Employes, has left Hollywood en route to N. Y. headquarters after three-week stay.

Wanna Buy Some Tonsils?

Hollywood, Feb. 26.

Vincent Degen and Chuck Goldstein have formed Voices, Inc., outfit designed to rent vocal chords in solo or wholesale quantities to pictures and radio.

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Inside Orchestras—Music

Back in 1934 Jan Peerce, then virtually an unknown, recorded a tune titled "Bluebird of Happiness" for World Broadcasting, using the name of "Paul Robinson." Few years later the tune, as transcribed by "Robinson," became the theme of the "Dawn Patrol," all-night disk program on WIP, Philadelphia, sponsored by the Pep Boys, Philly auto-accessories chain. "Bluebird" was played three times each night—at the beginning, middle and end of the marathon show.

A year or so ago, Joe McCauley, current "Dawn Patrol" jockey, wrote to Peerce, asking if he could use the Met star's right name in connection with the platter. Peerce gave his okay. Queries started coming in to the station asking where the platter could be purchased. RCA-Victor got wind of this and last week announced that Peerce would record the tune soon—but this time under his right name.

Sammy Kaye almost choked on the mike last week (20) during the broadcast of his "So You Want To Lead a Band," ABC sustainer, from Scranton. Kaye is used to all sorts of unpredictable answers to his questions when the "Lead a Band" gag is used on theatre stages. But this one on the air stopped him. When he asked a 350-pound, middle-aged woman what she did for a living she answered, "I'm a stripper." When Kaye and his audience got up from the floor, it developed the woman was a tobacco stripper in a local cigar factory.

A song that failed to click when first offered, will be revived, it was disclosed in Hamilton, Ohio, when Judge P. P. Boli, of common pleas court, approved an agreement whereby the E. B. Marks Music Corp. is to publish "Too Many Irons in the Fire," a composition of the late Johnny Black, erstwhile local composer. Agreement filed indicates that the publishers will pay 3c royalty on each piano copy sold, and 50% of receipts from records, etc., and on returns from grants to foreign countries. The estate will receive $350 as an advance on royalties, it was stated by Harry S. Wonnell, local attorney, who is administrator.

House of Kennedy, Cleveland firm mentioned several weeks ago in a VARIETY story concerning music publisher's printing woes, does not actually print music. Rather, the firm has developed a new method of simplifying and hastening the making of plates from which music is printed. These plates are shipped to whoever orders them and the latter's own printers work from them. Publisher's troubles not only stem from the actual printing, but also from engraving delays. Kennedy's patented process aids only in this way.

WAX SCARCE, THUGS JUMP 2 TRUCKLOADS

Records being as scarce as they are, despite increased production, hijackers are making them their object in N. Y. Last week, a truckload of Columbia disks, including a big batch of Frank Sinatra pressings, was successfully defended from a group of hoods in N. Y.

Couple of days later, a truckload of Decca output, valued at about $8,000, the bulk of them Bing Crosby's "Bells of St. Mary's," were snatched in Brooklyn.

Exclusive Diskery In Publishing House Move

Hollywood, Feb. 26.

Exclusive Records, pop-platter firm, will shortly invade sheet-music pub field. Subsid will be known as Leon Rene Publications, Rene being prexy of Exclusive.

Johnny Blackburn, songwriter, who's been on the Coast for years, has been inked to manage the sheet sales organization, stockholders and officers of which will be same as recording company.

Donley Joins ASCAP

Hollywood, Feb. 26.

Robert Donley, who recently doffed the khaki after four years' trouping with Irving Berlin's "This Is the Army," has joined the American Society of Composers, Authors and Publishers as a field rep.

After several weeks' orientation here at local office, Donley flew to San Francisco over weekend, where he will work under regional ASCAP director Harry Levinson.

Mrs. Kramer Dickering With Art Mooney For 5-Year Contract

Art Mooney, whose band closed the Lincoln hotel, N. Y., last week and is currently at the N. Y. Strand theatre, is dickering with Mrs. Maria Kramer, owner of the hostelry, for a five-year contract. Mrs. Kramer, who had used such bands as Harry James, Artie Shaw, et al, when they were comparatively unknown, and which played for bigger N. Y. hotels when they built a reputation, wants a solid hold on Mooney, just in case.

If the five-year termer is completed some time this week, Mooney will go back into the Lincoln, succeeding the current Erskine Hawkins, around April 11 or 12.

HORACE HEIDT WON'T RETURN TO BAND BIZ

Hollywood, Feb. 26.

Horace Heidt continues to spurn idea to re-form a band and return to batoning. Ex-leader intends devoting himself to his biz interests hereabouts and remaining permanently retired professionally.

Trianon ballroom as well as an eatery here bearing his name are Heidt enterprises, plus a $350,000 hotel property in Palm Springs. Heidt for some time has been credited within the trade as being a millionaire.

Publishers' Classification Comm. To Protest Leeds Availability Boost

Special meeting has been called by the publisher's classification committee of the American Society of Composers, Authors and Publishers over the granting of a 500-point availability boost last week to Leeds Music, by the society's board of directors. It's the intent of the classification committee to protest the rating handed to Leeds, which now rates at 1,000 points (it originally had 500).

Leeds and ASCAP have been having quite a scrap in recent months over the publisher's plea for a better availability mark. Originally, the classification committee granted the firm a 250-point jump to 750. Dissatisfied, Leeds went to the Appeals Board and then on to the director board before it drew another 250. Apparently, the classification committee feels the action of the directors in tacking on 250 more points than they first increased Leeds was not justified. They can protest, under the society's by-laws, when the board overrules a decision.

Another appeal due for consideration by the board of directors, after having gone through the board of appeals, is a beef by Ralph Peer's combine over a recent reduction of the seniority rating of the Charles K. Harris catalog, which Peer operates. Clipping of the firm's seniority position, which isn't as important as availability insofar as income from ASCAP is concerned, is due to the relative inactivity of the catalog.

Steele Reorganizing Ork

Hollywood, Feb. 26.

Ted Steele, who recently assumed duties of musical director at KMPC here, will re-form band form personals and recordings under aegis of William Morris agency.

Pianist some time ago disbanded musicrew he batoned for MCA.

Meadowbrook Mulling Full Week Bookings

Hollywood, Feb. 26.

Meadowbrook Gardens, Culver City is weighing plan to book name orchs six nights per week through summer. If idea is adopted it is probable Gene Krupa will inaugurate the policy when he opens March 21.

Ballroom's practice at present is to use name bands over four-day weekends only, and a local relief crew on two other evenings.

Refreshments With Pop Concerts for Carnegie?

New York will get its own version of the Boston pop concerts starting May 4. Carnegie hall has been leased for seven weeks with options up to 20 weeks for pop concerts during which customers will be able to partake of refreshments. It's long been a successful institution in Boston.

Mac Scheeman, N. Y. contractor and businessman, is behind the project. He's currently dickering with musicians of the N. Y. Philharmonic orch and plans to use pop and classical guest stars. Concerts will run seven nights a week.

It's planned to operate along the same lines as the Boston institution, where customers sit around tables in Symphony hall, with beer, pretzels and other refreshments served. Orch there comprises men of the Boston Symphony orch and is conducted by Arthur Friedler.

Jimmy Walker East

Hollywood, Feb. 26.

Jimmy Walker, prez of Majestic Records, trained out Thurs. (21) for New York after three weeks in Hollywood. Accompanying Walker was Eugene Tracey, prexy of Majestic Radio & Television Corp., of which the disk firm is a subsid.

Walker formally opened Majestic's new platter plant at Burbank while here.

Canadian Acts Planning Formation Of Talent Union Similar to AGVA

Montreal, Feb. 26.

Move to set up a professional entertainers' guild is under way locally with professional performers interested in the project planning a number of variety revues to finance the organization of the new group.

Organization, according to Tom Auburn, magico and chairman of the organizing committee, will be for the protection of entertainer, booker, nitery and theatre operators. Entertainers, he said, will be graded by the same system used by the American Guild of Variety Artists and a minimum wage per performance will be set for each member. Spots will also be graded, but adjustments will be made from time to time depending on shifts of acts into higher or lower coin brackets. Spot grading will also be subject to adjustment.

Auburn said the new group hopes to affiliate with AGVA, but admitted that the Montreal Musicians Guild (AFM) has already offered to accept it as affiliate.

Jimmy Diano is president of the group.

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Black-and-Tan Joints Thrive as Breakfast Clubs in L.A. Upshoot

Los Angeles, Feb. 26.

After-hours black-and-tanneries are booming here, springing up as rapidly as Jack's beanstalk. With opening last weekend of Jungle Club and The Basket, total becomes an even dozen spots, each using bands and floorshows.

Terming selves "breakfast clubs," these spots sport no liquor licenses and don't throw open their doors 'til after midnite, the curfew hour for booze here. They blaze until long after dawn. Floorshows frolic at one, three and 5 a.m. usually and, though liquor isn't peddled on premises, there is always plenty in evidence.

Spots' tabs for setups and sandwiches are mountain-high relatively, but biz seems good. Most prominent of the post-curfew spots are Rendezvous, Casablanca, Backstage and Cafe Society.

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JOAN EDWARDS' FAST WALDORF, N.Y., REPEAT

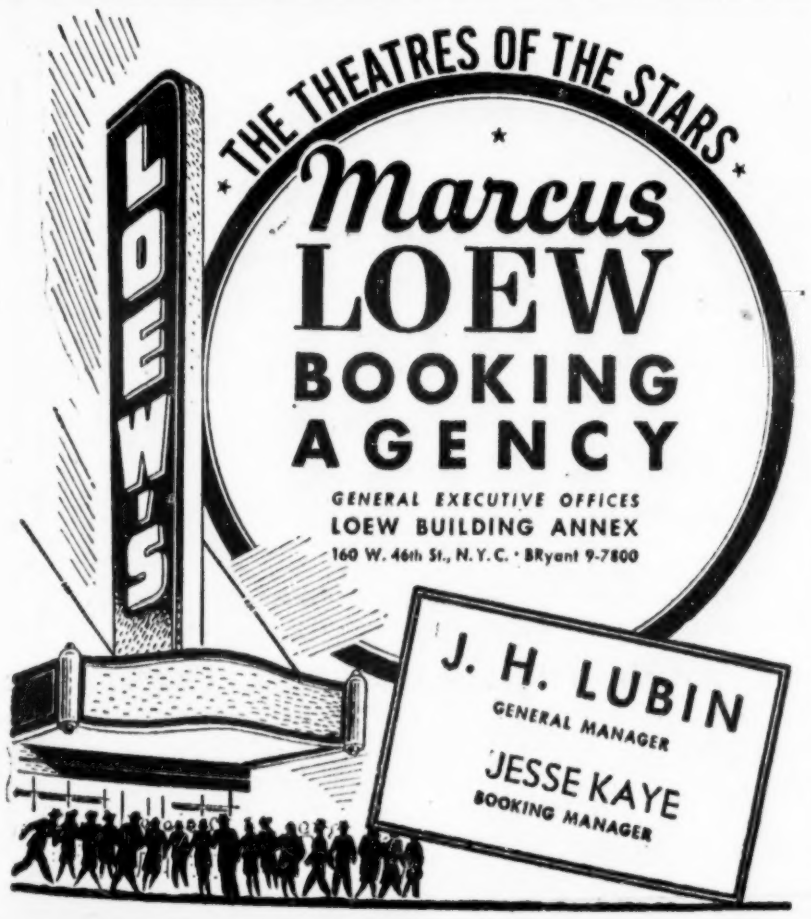
Joan Edwards is set for a repeat date at the Wedgwood Room of the Waldorf-Astoria hotel, starting March 29. John Sebastian will be the only other act on the show.

Miss Edwards first played that room in November, and March 29 stand is considered to be an unusually fast repeat.

USO's Drescher Back

Norman W. Drescher, USO-Camp Shows executive, who left the U. S. four months ago, to organize the Manila office of USO-Camp Shows, is slated to arrive back here this week.

Drescher organized the Manila base as a prelude to Camp Shows' expansion in the Pacific. Three Camp Shows field men remain to carry on the activity in that theatre.



Mentalist Quits Nitery In Montreal; 'Too Noisy'

Montreal, Feb. 26.

"Myrus," mentallist, quit the Normandie Roof show here after completing only four days of a two-week booking. He complained that the room was too noisy for him to do his stint properly.

Myrus opened Monday (18) and the same night complained that the payees were too noisy. He requested that service be stopped during his stint. This was done.

However, on succeeding nights, this did not seem to help. Wednesday night Myrus told Buddy Clarke, who runs the shows, that he would like to be released from his contract. He told Clarke that he would stick it out till a replacement arrived.

Clarke got Don Gardner, singer, to take Myrus' place. Gardner opened Friday (22). Pay arrangement with Myrus has not been revealed but it's reported that settlement will be made on a pro rata basis.

Copa, N. Y., 3-Show Stance May Also Lose Jane Froman

Jane Froman is likely to be the latest name performer to switch from the Copacabana to La Martinique, N. Y. Deal is now being negotiated for Miss Froman to open at the latter spot April 3 on the show with Charlie Carlisle. Miss Froman, who was originally scheduled to play the Copa, is changing affiliations because of Monte Proser's (Copa's op) insistence on running three shows nightly. At La Martinique she'll do the dinner and midnight displays only.

She's the second Copa regular to go to La Martinique. Sophie Tucker previously switched.

When the Miss Froman deal is completed, it's expected that relations between Proser and the William Morris agency will be strained further. Proser is already peeved at that office for having sold Milton Berle away from him to the Carnival, N. Y., where he opens tonight (Wednesday).

Proser is dickering for the Desi Arnez orch, now at Ciro's, Hollywood, for a May opening.

NVA RESUMES WEEKLY 'CLOWN NITES' IN N.Y.

National Variety Artists resumed its series of "Clown Nights" as of last Sunday (24) at the clubhouse in New York. Shindigs are held every Sunday and are free for membership. There's a 60c tap for guests. Proceeds go into the organization's welfare fund.

Bills offered are a combo of oldtimers and new acts, with the sessions providing a showcase opportunity for new talent.

Mrs. Sally Fields Joins Lawrence Agcy. in N.Y.

Detroit, Feb. 26.

Mrs. Sally Fields, former Detroit newspaperwoman, has joined the Larry Lawrence office, here, as head of the club department. She at one time ran an indie talent agency.

Mrs. Fields is the second recent addition to the agency. Ben Lerner, formerly associated with the Abner Greshler agency in New York and before that with Lou Walters, recently joined Lawrence.

Michigan Forbids Cards, Gambling Devices in Clubs

Detroit, Feb. 26.

Strict enforcement of State Liquor Control Commission's new ruling forbidding games and pinball machines in niteries will begin next week, it was announced by Charles A. Parrish, enforcement director.

New ruling became effective Feb. 12, but the likker board allowed what it called a "reasonable length of time" for owners to remove all machines pertaining to gambling from their premises. In effect, the rule permits niteries to have juke boxes and cigaret machines only.

Under sponsorship of leaders in the entertainment fields, Stage For Action will present "Theatre Parade," variety show, at Carnegie Hall, N. Y., on Sunday, March 31.

AGVA Orders All N. Y. Clubs to Pay Acts in Full for O'Dwyer's 1-Day Fold

New York niteries unprepared to function night of Lincoln's Birthday night through inability to round up staffs after Mayor O'Dwyer lifted his one-day shutdown, will have to pay performers salaries for that night. This ruling was made by American Guild of Variety Artists. AGVA says that since the emergency measure was rescinded at 6 p. m. and that performers were ready and willing to go on, they must be paid whether shows were given or not.

Union takes the stance that performers should not be penalized for negligence of bistro ops to hold kitchen workers and other help on call so that spots could properly function the evening the ban was lifted. Musicians have demanded full pay for that night.

Spots not functioning that evening and subject to the payoff are Lou Walters' Latin Quarter, Iceland, Bal Tabarin, Nicky Blair's Carnival, Copacabana, Zanzibar, Zimmerman's Hungaria and Billy Rose's Diamond Horseshoe. Latter gave a midnight show, but others remained shuttered. All made deductions of salaries, which precipitated vigorous protest over the weekend to Dave Fox, head of N. Y. local of AGVA, who moved in and ordered spots to pay up.

Union held up the first show at the Latin Quarter Sunday (24) night until pay off was made. Other spots involved, with exception of the Copacabana, Zanzibar and Carnival, have also paid off. On the latter AGVA has notified Milton Berle and other performers due to open in the new show there tonight (Wed.) that they cannot debut unless Blair pays up. Copa and Zanzibar have also been given until today to adjust claims.

600G Damages Asked By Nitery Owner And Brother for False Pinch

St. Louis, Feb. 26.

Mack Barnholtz, owner of the Top O' the Town, west end nitery, and his brother, Robert, proprietor of a westend family hotel, last week filed suits asking a total of $600,000 from Dr. Carl J. Wedel, dentist, for false arrest. Brothers were arrested in connection with a holdup in Dr. Wedel's suburban home last Nov. 28 in which the dentist was gagged and bound and robbed of $402 in cash and $875 worth of jewelry.

Brothers were identified by Dr. Wedel. They were named in first-degree robbery warrants, which were dismissed when Thomas J. Harmon, an East St. Louis taxi driver, confessed that he and a companion pulled the job.

Each plaintiff asks $150,000 punitive and $150.000 actual damages. They contend that since they are in business they suffered as a consequence of their false arrest, and their families, including children in school, were embarrassed.

FILM-VAUDE CASTING ON

Hollywood, Feb. 26.

Boris Petroff, onetime stager for Paramount-Publix circuit presentations, is here casting a vaude unit, "Parisienne Scandals," which has been booked by Bert Levey for six weeks of spit-stanzas and one-niters in Pacific Northwest film houses.

Unit will comprise 12 performers and will break in at the Lyric, Salt Lake City, Mar. 14.

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Canadian Acts Planning Formation Of Talent Union Similar to AGVA

Montreal, Feb. 26.

Move to set up a professional entertainers' guild is under way locally with professional performers interested in the project planning a number of variety revues to finance the organization of the new group.

Organization, according to Tom Auburn, magico and chairman of the organizing committee, will be for the protection of entertainer, booker, nitery and theatre operators. Entertainers, he said, will be graded by the same system used by the American Guild of Variety Artists and a minimum wage per performance will be set for each member. Spots will also be graded, but adjustments will be made from time to time depending on shifts of acts into higher or lower coin brackets. Spot grading will also be subject to adjustment.

Auburn said the new group hopes to affiliate with AGVA, but admitted that the Montreal Musicians Guild (AFM) has already offered to accept it as affiliate.

Jimmy Diano is president of the group.

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Black-and-Tan Joints Thrive as Breakfast Clubs in L.A. Upshoot

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Mixup, according to complaint, stems from fact that Miss Baker had originally been booked into the nitery by Jerry Rosen, while latter was in the employ of Frederick Bros. Illness of the singer prevented her opening there at time originally set. Meanwhile, Rosen checked out of FB and opened his own agency. Miss Baker subsequently played the date and paid commission to Rosen. Fredericks, however, claims to be entitled to the commission since original date was set by Rosen while latter was in their employ.

However, Miss Baker has deposited the $500 in escrow with AGVA and has asked arbitration on the matter. Latter will bet set up at the conclusion of the singer's current engagement at the Coronet club, Philadelphia.

JOAN EDWARDS' FAST WALDORF, N.Y., REPEAT

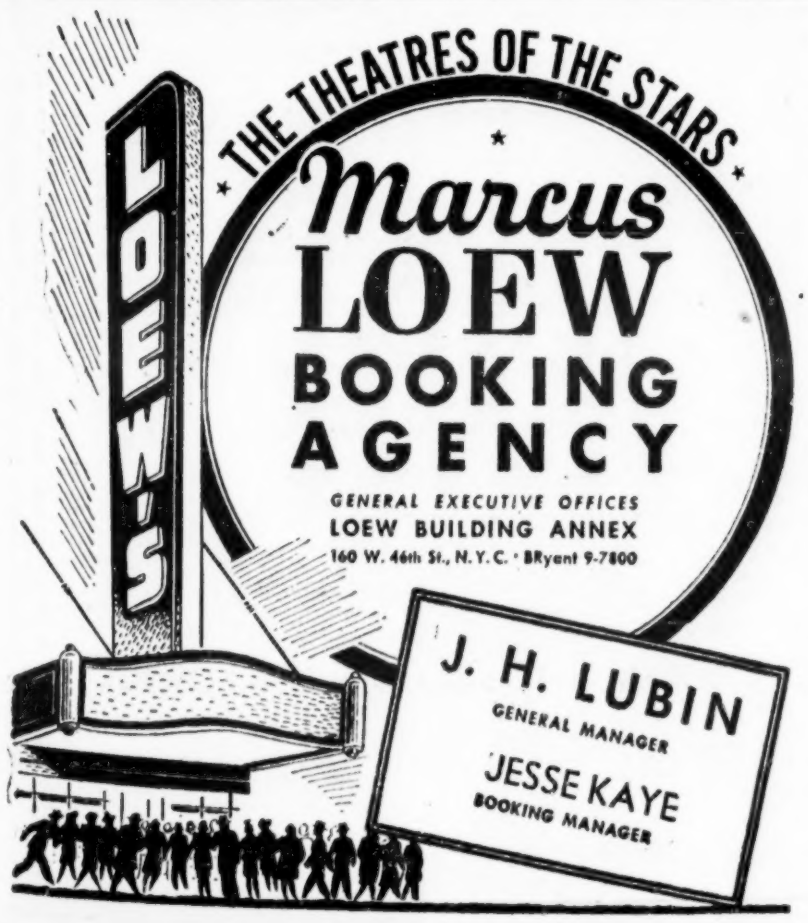
Joan Edwards is set for a repeat date at the Wedgwood Room of the Waldorf-Astoria hotel, starting March 29. John Sebastian will be the only other act on the show.

Miss Edwards first played that room in November, and March 29 stand is considered to be an unusually fast repeat.

USO's Drescher Back

Norman W. Drescher, USO-Camp Shows executive, who left the U. S. four months ago, to organize the Manila office of USO-Camp Shows, is slated to arrive back here this week.

Drescher organized the Manila base as a prelude to Camp Shows' expansion in the Pacific. Three Camp Shows field men remain to carry on the activity in that theatre.



Mentalist Quits Nitery In Montreal; 'Too Noisy'

Montreal, Feb. 26.

"Myrus," mentallist, quit the Normandie Roof show here after completing only four days of a two-week booking. He complained that the room was too noisy for him to do his stint properly.

Myrus opened Monday (18) and the same night complained that the payees were too noisy. He requested that service be stopped during his stint. This was done.

However, on succeeding nights, this did not seem to help. Wednesday night Myrus told Buddy Clarke, who runs the shows, that he would like to be released from his contract. He told Clarke that he would stick it out till a replacement arrived.

Clarke got Don Gardner, singer, to take Myrus' place. Gardner opened Friday (22). Pay arrangement with Myrus has not been revealed but it's reported that settlement will be made on a pro rata basis.

Copa, N. Y., 3-Show Stance May Also Lose Jane Froman

Jane Froman is likely to be the latest name performer to switch from the Copacabana to La Martinique, N. Y. Deal is now being negotiated for Miss Froman to open at the latter spot April 3 on the show with Charlie Carlisle. Miss Froman, who was originally scheduled to play the Copa, is changing affiliations because of Monte Proser's (Copa's op) insistence on running three shows nightly. At La Martinique she'll do the dinner and midnight displays only.

She's the second Copa regular to go to La Martinique. Sophie Tucker previously switched.

When the Miss Froman deal is completed, it's expected that relations between Proser and the William Morris agency will be strained further. Proser is already peeved at that office for having sold Milton Berle away from him to the Carnival, N. Y., where he opens tonight (Wednesday).

Proser is dickering for the Desi Arnez orch, now at Ciro's, Hollywood, for a May opening.

NVA RESUMES WEEKLY 'CLOWN NITES' IN N.Y.

National Variety Artists resumed its series of "Clown Nights" as of last Sunday (24) at the clubhouse in New York. Shindigs are held every Sunday and are free for membership. There's a 60c tap for guests. Proceeds go into the organization's welfare fund.

Bills offered are a combo of oldtimers and new acts, with the sessions providing a showcase opportunity for new talent.

Mrs. Sally Fields Joins Lawrence Agcy. in N.Y.

Detroit, Feb. 26.

Mrs. Sally Fields, former Detroit newspaperwoman, has joined the Larry Lawrence office, here, as head of the club department. She at one time ran an indie talent agency.

Mrs. Fields is the second recent addition to the agency. Ben Lerner, formerly associated with the Abner Greshler agency in New York and before that with Lou Walters, recently joined Lawrence.

Michigan Forbids Cards, Gambling Devices in Clubs

Detroit, Feb. 26.

Strict enforcement of State Liquor Control Commission's new ruling forbidding games and pinball machines in niteries will begin next week, it was announced by Charles A. Parrish, enforcement director.

New ruling became effective Feb. 12, but the likker board allowed what it called a "reasonable length of time" for owners to remove all machines pertaining to gambling from their premises. In effect, the rule permits niteries to have juke boxes and cigaret machines only.

Under sponsorship of leaders in the entertainment fields, Stage For Action will present "Theatre Parade," variety show, at Carnegie Hall, N. Y., on Sunday, March 31.

AGVA Orders All N. Y. Clubs to Pay Acts in Full for O'Dwyer's 1-Day Fold

New York niteries unprepared to function night of Lincoln's Birthday night through inability to round up staffs after Mayor O'Dwyer lifted his one-day shutdown, will have to pay performers salaries for that night. This ruling was made by American Guild of Variety Artists. AGVA says that since the emergency measure was rescinded at 6 p. m. and that performers were ready and willing to go on, they must be paid whether shows were given or not.

Union takes the stance that performers should not be penalized for negligence of bistro ops to hold kitchen workers and other help on call so that spots could properly function the evening the ban was lifted. Musicians have demanded full pay for that night.

Spots not functioning that evening and subject to the payoff are Lou Walters' Latin Quarter, Iceland, Bal Tabarin, Nicky Blair's Carnival, Copacabana, Zanzibar, Zimmerman's Hungaria and Billy Rose's Diamond Horseshoe. Latter gave a midnight show, but others remained shuttered. All made deductions of salaries, which precipitated vigorous protest over the weekend to Dave Fox, head of N. Y. local of AGVA, who moved in and ordered spots to pay up.

Union held up the first show at the Latin Quarter Sunday (24) night until pay off was made. Other spots involved, with exception of the Copacabana, Zanzibar and Carnival, have also paid off. On the latter AGVA has notified Milton Berle and other performers due to open in the new show there tonight (Wed.) that they cannot debut unless Blair pays up. Copa and Zanzibar have also been given until today to adjust claims.

600G Damages Asked By Nitery Owner And Brother for False Pinch

St. Louis, Feb. 26.

Mack Barnholtz, owner of the Top O' the Town, west end nitery, and his brother, Robert, proprietor of a westend family hotel, last week filed suits asking a total of $600,000 from Dr. Carl J. Wedel, dentist, for false arrest. Brothers were arrested in connection with a holdup in Dr. Wedel's suburban home last Nov. 28 in which the dentist was gagged and bound and robbed of $402 in cash and $875 worth of jewelry.

Brothers were identified by Dr. Wedel. They were named in first-degree robbery warrants, which were dismissed when Thomas J. Harmon, an East St. Louis taxi driver, confessed that he and a companion pulled the job.

Each plaintiff asks $150,000 punitive and $150.000 actual damages. They contend that since they are in business they suffered as a consequence of their false arrest, and their families, including children in school, were embarrassed.

FILM-VAUDE CASTING ON

Hollywood, Feb. 26.

Boris Petroff, onetime stager for Paramount-Publix circuit presentations, is here casting a vaude unit, "Parisienne Scandals," which has been booked by Bert Levey for six weeks of spit-stanzas and one-niters in Pacific Northwest film houses.

Unit will comprise 12 performers and will break in at the Lyric, Salt Lake City, Mar. 14.

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Night Club Reviews

800 Club, N. Y.

Lew Brice, Ginger Harmon, Danny Rogers, Sid Tomack, Floria Vestoff, Fred Hillebrand, Winifred Henderson, Carol Hor on, Barry Bros. Orch (6); $2.50, $3.50 minimum.

Lew Brice, vet vauder and brother of Fannie Brice, last week (Wednesday) preemed the 800 club on the site of previous foldos. It obviously is patterned after the rowdy atmosphere of Slapsie Maxie's, Hollywood. However, idea as promulgated by Brice, isn't in the clicko stages. Idea was previously attempted on the Stem by Mother Kelly's, and that didn't hold too long. The pattern needs considerable overhauling.

Most obvious feature of Brice's show is the fact that he set too deep an indigo mood, one which will neither entice the West Side spending crowd nor the tourist trade. He's gone too far into the burlesque era for his skits and hasn't come up with anything worth treasuring.

The talent is passable and as presented isn't given too much of a chance. The blackout corn spoils any good effect made by individual turns. But the show does serve to reintroduce Danny Rogers (New Acts), who provides the solid laugh part of the show with his handling of lines and terps. Ginger Harmon is also on the okay side with special material lyrics, while Carol Horton has a brief moment with "Old Man Mose" for good effect. Singing contingent is completed by Winifred Henderson (New Acts) and Floria Vestoff, the vet tapster contribs a pair of numbers distinguished by her usual spins for a good hand.

The comedy is by Brice, Rogers, Sid Tomack and Fred Hillebrand, with Miss Harmon filling in where a femme is needed. The skits are done on a raised stage. Some indication that some show revisions are in the making is seen by the fact that Tomack has no spot of his own, although it's pretty evident that, for the salary he usually gets, he's too expensive for blackout duty only. Brice gets a chance to do his comedy terps, and Hildebrand straights for the skits.

Decor of the club is on a nonlavish scale, although it's decorated in good taste. There is one major fault in the makeup which needs immediate correction. Stage is directly over the orchestra pit, and not only does it force the orchestra to work in the dark when blackouts are on, but there's so little room that the bass player must take his instrument in the wing in order to slap it out.

The Barry Bros. orch (5) cuts the show neatly and plays for short dance sessions only. Another combo is needed if the dinner or late trade what there is of it, is to be held for an extra drink or so. The piped-in music isn't sufficient. *Jose.*

Palace Hotel, Frisco

San Francisco, Feb. 23.

Henry Busse Orch (21), Norma Claire and Bill Jacoby vocalists.

The largest, and probably loudest, band to hit here since pre-war days, Henry Busse's robust music-makers took over the sedate Rose Room of the Palace hotel last week, and have been doing satisfactory business for both dinner and supper.

Busse will be at the Palace for 10 weeks and should do a good biz despite his two-way stretch to bring in the younger set, for whom he knocks it out loud, and for the old reliable Palace patrons, for whom he tries to soft-pedal some of his numbers.

The solid Busse name will, however, carry him through though, next time, the management will probably feature non-sensitive, if not altogether dead microphones, as a damper on Busse's three trumpets, three trombones, five saxes, four rhythms and three violins, all of which aim to be heard, individually and collectively, helped (?) along by Busse's own "Hot Lips" and "Day Is Done."

Glen West, guitar player, warbles effectively in specialty, and Norma Claire and Bill Jacoby, vocalists, hold up their end effectively. *Ted.*

Copacabana, Miami

Miami Beach, Feb. 24.

Ritz Bros., Gracie Barrie, Maxellos (5), Jack Harwood, Marianna, Line (6), Dave Tyler Orch (10), Catalino Orch (10); $4 and $5 min.

Murray Weinger, operator of this class room, has come up with what looks like a winner in this season of staggering biz, with current layout which opened Tuesday (19) packing them in early and late and reservations running days ahead.

Town has always proven a great one for opening nights, but follow up biz on late shows never really clicked for any big room, though dinner biz was good. Perhaps in this case, it's that the Ritz brothers havn't been seen hereabouts in a decade; perhaps it's fact that most top names which played this area have been seen too steadily by the type of patron who frequents the big city bistros and comes here winters.

With all their years in the biz, the zanies have enough material to present two completely different shows. Which in itself might be the answer to the late biz problem. In first show they work in own spot and turn in 40 minutes of laughter and have 'em begging for more. First session comprises all their standards.

In second show, trio get into every act, from Maxellos to Gracie Barrie, and project "Snow White" number from pix, among others to give the nite-owls impresh that they are seeing an ad lib show. There's nothing subtle about the trio, but the laughs are really there.

Miss Barrie turns in a song session which is right up with the best. Looks gorgeous and scores with "Let's Do It And Say We Didn't," "That For Me" and an English-Yiddish number made to order for Miami patrons.

Marianna opens show with some effective terping, her fast-moving spins winning applause. Followed by Maxellos, a top troupe of balancers and tumblers, who work own act in first show and garner hefty mitts with their acroantics. Second show and Ritz mixups make them look even better.

Benny Davis has held over "This Is Miami" theme to open the sessions, with Jack Harwood knocking out some neat spin-taps. He's been here all season and rates holdover. Line looks good and is niftily costumed. Harris Trio, another holdover, turn in their nicely blended harmony to good effect in the production numbers.

Dave Tyler and orch rate a nod for the manner in which they play the show. Catalino and his unit play for the humbaddicts. *Lary.*

Boulevard Room, Chi

(STEVENS HOTEL)

Chicago, Feb. 22.

Frankie Masters Orch (13) with Phyllis Miles, Forest Lane, Marty, Kay, Pat and Jo; Arthur Blake, Paul Remos & Toy Boys, Winter Sisters (3), Marguerite English, Line (12); $3-$3.50 minimum.

Staged in front of a giant airplane setpiece, whose huge wings extend over the dressing rooms on either side of the bandstand, Dorothy Dorben's new "Sky Hi" revue in the Boulevard Room is a honey—from the original tunes by Mildred Jaffe and Douglas Craig to Arthur Blake's devastating takeoffs on Louella Parsons and Hedda Hopper.

Things get underway when Marty, Kaye, Pat and Jo, Frankie Masters' mellow girl quartet, sing of the trials and tribulations of airline stewardesses in the number, "Sky Hi," pert lyrics of which detail, among other things, what happens when an industrial tycoon tries to be one of the boys 50,000 feet in the air. Chorines, of course, are the stewardesses, and the bright, crisp costumes are eyecatchers.

Winter Sisters' acro-tumbling stint is fast and spirited. Smartly garbed, the gals wind up big with a killing double-twist somersault by one of them, upon which Forest Lane and the line take over with "Up in the Clouds," Lane being an aviator who dreams of the earthbound Dorbenymphs cavorting in bouffant numbers and sequined tiaras.

Paul Remos and a bellhop bring Remos' two male midgets on in suitcases, continuing the airways theme of the layout. Little guys hoof to "I Miss My Swiss," do balancing routines with Remos and a pole number with one playing the xylophone atop pole while the other does gymnastics, and get off with a conga.

Blake is an unusual booking for the big room. Flash acts usually relied on to grab attention and hold it have nothing on him, however, coming on as he does with a Hildegarde item in stroblite, complete with glowing wig and long gloves. Follows rhyme about the how-come of his act with mimicries of Hep-

(Continued on page 57)

New Acts

DANNY ROGERS
Comedy, Dance
10 Mins.
800 Club, N. Y.

Danny Rogers, strictly speaking, is no novice but he's not listed in VARIETY's files, so this is for the record. He's a lad with a selling line of taps and a ready sense of comedy permitting him to capitalize on any given situation. In the 800 Club show, Rogers' sense of humor comes in handily—what with business and the general run of the show being off.

His forte is tapping aton a table which is productive of healthy mitts, and also contributes to the skits and blackouts used in the 800 display, doing equally well in that direction. *Jose.*

WINIFRED HENDERSON
Songs
8 Mins.
800 Club, N. Y.

Winifred Henderson, billed as a British importation, at this stage of her development is more suited to intime spots than to large rooms such as the 800 Club. Voice isn't large enough to carry in this hall, but she can maintain interest with her visual values. She's personable and well gowned in flowing costumes.

Her numbers are of the London music-hall style, doing "McPherson Is Rehearsin'," "Shabby Old Cabby" and "Room with a View," which draw polite response.

Gal indicates that she'll get along, but she'd do better working the smaller rooms before hitting barn-like structures. *Jose.*

EARLE, PHILLY, CUTS VAUDE FOR 2 WEEKS

Philadelphia, Feb. 26.

Vaudeville shows will be dropped for the next two weeks by the Earle, Stanley-Warner vaudefilmer, due to scarcity of top-line attractions. House will go on a straight film policy until March 16th when Jack Carson comes here at the head of his unit.

Warner management here claims that "lesser name" bands and second rate vaudeville attractions have lost money at the Earle. On the other hand top name bands say they don't want to play the house due to rough audiences, etc.

Picture opening Friday (1) at the Earle is "Whistlestop."

Embassy, N.Y., Still Not Certain of Show Policy

Embassy, N. Y., show opening tomorrow (Thursday) comprises Marjorie Knapp, Marty Drake, Bobby Baxter and Greb & Lober. Latter are holdovers.

Bill Miller, Embassy operator, is still looking around for a suitable policy for the spot, but will not go in for names, fearing to be caught in the middle of competition for top performers between Copacabana and La Martinique. Possibility of dropping shows and using bands is still being considered by Miller.

Twin Cities Bury Hatchet When Coin Is Involved

Minneapolis, Feb. 26.

Twin Cities have buried the hatchet temporarily while Minneapolis newspapers, civic and other groups help to boost the annual 10-day St. Paul Winter Carnival, the city's Mardi Gras version. St. Paul will reciprocate for Minneapolis next summer when the annual Aquatennial celebration is held here.

Principal Winter Carnival lure is "Ice-Capades," playing at the St. Paul Auditorium, vieing for attention with parades, athletic events, other shows and 26 "Snow Queens," charm and beauty contest winners in their home communities.

Saranac Lake

By Happy Benway

Saranac Lake, Feb. 26.

Mrs. William Garzke, a product of Hempstead, L. I., arrived at the Rogers as a new arrival, now getting that check-up and observation o.o.

Sports at their height in Lake Placid. Kate Smith Trophy is up for the champ skier, while the Lowell Thomas Trophy goes to the bob-sled champion of the season.

Agnes Orr and Alice Farley, who beat the rap here and left for home work, in for a weekend vacash and that annual check-up. Medico gave them an all clear.

Did you send birthday greetings to Kathryn Bernard, Tom Pontz, Rose Hanken and James McCarhty? Rogerites also celebrating good clinic reports.

Earl Hart, who is doing his bit at the Trudeau sanatorium, got his first O.K. for a downtown visit, but spent the whole day visiting patients of the colony.

A. B. "Tony" Anderson, who graduated from this colony to become manager of the local Pontiac theatre, will not run for office of Village Trustee to succeed himself. Too much work.

This writer is celebrating his sixth month strictly in bed, having mastered a serious set-back. Medico just booked me for another three-month siege.

(Write to those who are ill)

OPA Files Suit Against Chicago Brown Derby For Boosting Prices

Chicago, Feb. 26.

Damage suit that may amount to $500,000 was filed in circuit court here Monday (25) against the Brown Derby nitery, by the OPA. Action alleges the nitery collected overceiling prices for food and drinks from Legionnaires during annual American Legion convention in Chicago last November.

Basis of the suit is a souvenir menu, on which OPA charged that the Derby hiked liquor prices anywhere from 10 cents to $5. Treble damages on all overcharges during 1945, or $50 damages per customer overcharged throughout the year, whichever is greater, are therefore being sought. If latter method is used, OPA officials said damages can total $500,000.

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By Georces Bourke.

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Opening March 13th Latin Casino, Philadelphia

Direction — Harry Romm
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CIRO RIMAC
and His Band
with
Alzira Camargo — Charley Boy
Dorito and Mechita

Week Feb. 21st, Adams, Newark, N. J.
Week Feb. 28th, R.K.O., Boston, Mass.
March 8-10, State, Hartford, Conn.

Opening March 13th
Latin Casino, Philadelphia, Pa.

Direction — HARRY ROMM
General Artists Corp., R.K.O. Bldg.,
Radio City, N. Y.

Night Club Reviews

Continued from page 56

Boulevard Room, Chi

burn, Lorre, Bankhead, Davis, Stewart, Main, West, etc., mixing his genders like mad. The impression of Hedda and Louella on the air is a killer. Also does Miranda and Beatrice Kay's "I Don't Care," with all the accoutrements. He could have stayed longer than 18 minutes.

Masters sings "God's Green World" for the flight-around-the-world closer to "April in Paris," "Aloha Oe," "Brazil," etc. His orch cuts a swell show impressively, as well as providing sweet, neat dansapation, and Marguerite English does nice things with the Steinway between-times. *Mike.*

Terrace Room, Pitt

(HOTEL WILLIAM PENN)

Pittsburgh, Feb. 20.

Marty Gregor Orch (10), Wally Boag, LeBrun & Campbell, Nancy Donovan, Beverly Bennett; cover $1 weekdays, $1.50 Fridays and Saturdays.

Town's ace dine-and-dance spot, located in Pittsburgh's No. 1 inn, has come up with its best floor show in some time. It's a fast, good-looking and well-packed layout.

Wally Boag pulls down first honors with his novelty turn. He's a pleasant, open-faced guy with oodles of personality which puts him in right before he's done a thing. His balloon-blowing, then twisting them into variety of shapes to resemble animals, birds, etc., is accompanied by an amusing line of chatter which he gets across easily, and then for an encore Boag solidifies himself even more with some crack hoofing and loose-legged stuff. A thumping hit here.

Dance team of LeBrun and Campbell has loads of class and their lifts and spins are geared for flash and showiness while Nancy Donovan, vocalist, has a pretty face, an easy style and lots of voice. She's generous, too, doing about six numbers, and at that they want more.

Dansapation by Marty Gregor, who's had his band at Terrace Room now for a year, is in the groove and he gives 'em plenty of fiddles, which is just the thing for this type of room. Beverly Bennett does the vocals with the orch and she's good, too. *Cohen.*

Walnut Room, Chi

(BISMARK HOTEL)

Chicago, Feb. 20.

Benny Strong Orch (11) with Ruth Marion; Jack Spot, DeMar & Denise; $1.50-$2.50 min.

Customers out to make an occasional night of it like this short two-act layout, all in line with established policy at the Eitel hostelry.

Orch (4 reed, 3 rhythms, 4 brass) opens with "Bells of St Mary's," featuring Ruth Marion on vocals, backed by band in chorus. No pretense about this outfit; strictly conservative dance.

Monocycle act brings Jack Spot, old-timer back from service, into spot, for some pantomime comedy. Comic wheels madly between tables and out on floor for swell hand and hefty laughs. Last is high wheel stint which keeps rider ducking dining room chandeliers.

Dance duo De Mar and Denise are okay, draw fine spontaneous hand for fast twirls. Standard waltz opener is followed by "Frasquita Serenade" and "Yours" rhumba. Lifts are standard, but it's apparent that gal does most of the muscle-work, even while in the air. Finis with "Amour."

Strong is featured in "They Say I Ought to Dance" and proves himself versatile comic. Dance stints are definite crowd-pleasers, and the floor stays packed. *Tomm.*

El Grotto, Chi

Chicago, Feb. 20.

Earl "Fatha" Hines Orch (13) with Essex Scott, Dolores Parker, Arthur Walker; Mabel Scott, Peckin' Joe Steel, Cuban Pete & Santa, Al Guster, Manhattan Debs (2), Line (8), Jim Bowman; $1.50-$2.50 min.

While ofays spend heavy at the downtown spots, South Siders are o.o.'ing one of the town's top layouts, headed up by the new Hines outfit which is strictly fine. "Fatha" has a winner here, plenty solid in both arrangements and sidemen.

Orch precedes regular show with a half hour concert of Gershwin melodies, opening with olio of "Fascinatin' Rhythm," "Lady Be Good," and "Liza." Arthur Walker follows with "Bidin' My Time" in sleepy baritone, immediately set off by Dolores Parker's "Embraceable You." Gal has plenty looks but better mike would help. Top vocalist of the orch is Essex Scott, tenor, who adds with "Wonderful" and it is. "I Got Rhythm" leads into "Love Walked Right In" with Scott, and "The Man I Love" by Miss Parker. Trumpet man Fats Palmer comes up with final vocal on "Somebody Loves Me" and "Swanee."

Concert's letdown comes in what should be climax, as outfit does bad arrangement of "Rhapsody in Blue." With Hines directing, piano is taken by Clifton Small and guy is sloppy with the score.

Line opens regular show in "For Dancers Only." More rehearsal and better routining would help lots.

One of the best tapsters to hit Chi in many a day is Al Guster, who leads off with modern tap ballet interp of Hines' boogie arrangement of "St. Louis Blues." Guy has all the necessary accoutrements, including looks.

Walker returns with "Thought You Ought to Know" and "I Cover the Waterfront."

Gal duo, Manhattan Debs, does boogie soft shoe that's interesting even if they don't stay together. Personality helps this act to a fine hand.

Production number "Enlloro" features Cuban Pete and gal Santa, latter doing a wild shimmy.

Joe Steel, comic and tap stint, presents groovy humor, using all the "righteous lingo" of the jive fans. Appearing in garish zoot suit of Kelly green with red shoes, Steel does deadpan tap, then draws laughs with fast chatter. Good hand.

Socko reception is accorded Mabel Scott, singer on the Sophie Tucker style with salesmanship plus. Gal opens with "Come to Baby Do," and then really moves with "Every Little Doggie Has Its Day." Stepping around floor is unnecessary here, as singer can sell without it and rock the show. Finale is "Just Gimme That Man" and means begoff.

Hines rhythms are okay for either conservative or hep elements, and show fine musicianship in backing of vocalists.

Jim Bowman does relief solo, piano and voice in the intime fashion. This guy is good, but would do better in a smaller spot. *Tomm.*

Rio Casino, Boston

Boston, Feb. 20.

Milt Britton Orch with Tommy Rafferty, Suzan Carol, Al Dellay, Buddy Raymon, others; The Jades (20), Lucille Norris, Nardini & Naydene; min. $2 weekdays, $2.50 Saturdays.

This Hub nitery, on spot of famous old-time Lido Venice, inaugurates new policy with this show featuring name bands with standard acts.

Anchor of current show is comedy knockabout stuff by Milt Britton band, which pulls gags throughout show and ends up in a melee involving much roughhousing. Band stars are Tommy Rafferty, who does comedy imitations of Chaplin, etc., and Suzan Carol, who warbles "I'll Buy That Dream," "Tony's Wife," etc., but whole band is involved before they wind it up.

Specialties are offered by The Jades, who do acrobatic dancing; Lucille Norris, in a session of ballroom terps, and Nardini and Naydene, whose magic act resembles the think-a-drink routine with cocktails and drinks served to the house. Show appears to click, though when caught this 500-600-seat house wasn't too well attended. Place is run by Benny Ford of the Ford theatrical agency, and is in process of redecoration in line with big-name band policy. *Elie.*

El Morocco, Mont'l

Montreal, Feb. 23.

Julie Oshins, Wendy Bishop, Jimmy Saunders, Ernie Hayden, Line (8), Hal Hartley Orch (13); $1.50 min.

Julie Oshins returns to nitery floor after long hitch with Irving Berlin's "This Is the Army." If his current reception at the El Morocco is any indication, he's going to be clicking solidly in cafe dates around the circuit. He has fresh, smart material that sets well with the hep crowd who go for him in a big way.

Wendy Bishop's warbling sells nicely except for an odd, rough spot. Her punchier items, such as the revival number, go over big. "Feel A Song," and "June Is Busting" also register well.

Jimmy Saunders is a crooner with a nice voice. It's his first professional date and he naturally needs training aplenty.

Ernie Hayden in sixth week and still strong. His terping is tops.

Hal Hartley Orch plays the show solidly. Line needs new routines. Biz good. *Laza.*

St. L. Hotels All Set

Chase and Park Plaza hotels, St. Louis, plan continued use of names and name bands for remainder of the season. Already booked at the Chase, where show headed by Jerry Lester is current, is Alvino Rey's orch, set for March 22 for two weeks, followed by Ray Scott's band until May 3.

Park Plaza has booked Tito Guizar March 19 to April 3, followed by Dwight Fiske, who stays until April 26. Dorothy Shay is down for four weeks starting May 31.

Nitery Follow-ups

Chalk it up as a management maneuver, or what you will, but there's been a definite change for the better in the current performance of Jane Pickens. She opened last week at the Hotel Waldorf-Astoria's Wedgwood Room, sharing the headline billing with Fred and Elaine Barry, the ballroom dancers.

Miss Pickens has discarded to a considerable extent the saccharine quality of her former turn. The songstress has replaced it with a showmanship and know-how for audience values that has been sorely lacking. For instance, that mirror trick, wherein she plays a reflector around the room on the patrons' faces, with appropriate comment, is apparently nothing much on the surface, but it's surprising how effective it can be when properly spotlighted, as with Miss Pickens.

The singer's repertoire not always conforms to critical tastes, but there's no denying that she manages to hold attention throughout. And after a half-hour opening night she still had trouble getting away. Her dual stint at the piano, wherein she sings to her self-accomp, also demands correction. Too frequently Miss Pickens seems intent, while singing, on her manipulating fingers, or the piano mike, and it tends to lose for her the personality that she ordinarily exudes when she's vocalling straight. Her voice remains strong, and, whatever the metier, she knows how to sell. Even an aria from "Butterfly" doesn't faze her, and se sells that strongly, too, along with the pops, spirituals, or what have you.

The Barrys, like Miss Pickens, a return act to the Wedgwood Room, are getting better all the time, if that's at all possible. They're possibly the greatest young tricksters on a ballroom floor today, and their routining is likewise socko.

It's an old story to state that Leo Reisman is tops for playing either a show or for customer dancing. Mischa Borr's band is here for the Latin music. *Kahn.*

The last time the Bernards played a New York nitery was at the Blue Angel, about a year ago. Now the two brothers, with their pantomimic foolery to the accomp of recordings, are at the Versailles. They're a fine pair, though when they attempt to depart from the panto-disk stuff and resort to extra-curricular comedy, they're out of their stride. It's a question of having something extra in their bag of tricks, to accede to the constant audience pleas for encores. And that extra material isn't strong enough. *Kahn.*

Galante and Leonarda make a wham impresh in their Normandie Roof, Montreal, appearance, their main selling factors seeming to be standout technique, music, appearance and floor personality. Use of longhair stuff such as Mascagni's "Cavalliera" and "Moonlight Sonata" for nicely routined dancing makes for heavy applause. Their "Moonlight" item, aided by effective lighting, is especially sock. Spin with the femme on Galante's shoulders while he pockets his hands is thrilling. They have to beg-off after smart rhumbaing and sambaing to "Mi Ombo" ("The Shawl") and "Oye Negra."

Myrus, who is a hep showman with a fast ad lib, sells his stuff in neat fashion. The mentalist routine is boff as always.

Buddy Clarke orch, as usual, is hep on the showplaying and smooth in the dansapation. Dee Saunders handles the vocals. Erni Ardi's relief work also okay. *Laza.*

Jan Murray's addition to the Sophie Tucker show at the Latin Quarter, Miami, with an all new production (Friday 22) has proven a wise move on E. M. Loew's part. Business figured to taper off a bit, with so many new shows opening around town, but it has remained steady.

Murray, who clicked solidly while at the Copa earlier in the season, proves again that he's one of the better young comics around. Guy's slick delivery socks all the way, with his gags garnering hefty returns. His "Been Away A Year" is still socko.

Ted Adolphus, producer of show, has given the line (14) two nifty production numbers with the "Rhapsody In Blue" standout. Zarco and Beryl add some neat and intelligently worked out ballroom terping, while Sondra Barrett and Dave Barry handle other production solos in nice fashion.

La Tucker, as always, remains the great showman she has always been. Her "Diary" number continues to rock them as well as her special material songs, which she sells for tops. *Lary.*

Crest room, N. Y., a recent addition to the east side, may solve the problem of late business with Jerri Blanchard's booking. She's custom-built for late spots, being a showy blonde with a good line of risque tunes. Material such as the takeoff on "Beguine" and "Did I Get Stinkin' at the Club Savoy," hit the mark with the stayouts.

Dick Styles trio works the lulls. *Jose.*

Variety Bills

WEEK OF FEB. 28

Numerals in connection with bills below indicate opening day of show whether full or split week

Loew

NEW YORK CITY
Capitol (27)
Sammy Kaye Orc
Marie McDonald
Jack Carter
State (28)
Merebeth Old
Lee Trent
Bobby Pinkus
Bonnie Baker
3 Swifts
John Boles
WASHINGTON
Capitol (27)
Glenn Miller Orc
Tex Beneke
Crosby Sis
Ladd Lyon

Paramount

NEW YORK CITY
Paramount (27)
Benny Goodman B
Pat Henning
Johnny Barnes
CHICAGO
Chicago (1)
Aeromaniacs
Susan Miller
Arnaut Bros
Jack Durant
MIAMI
Olympia (27)
M & H Cass
Hal LeRoy
Sylvia Froos
Ken & Roy Paige
Emil Boreo

RKO

BOSTON
Boston (28)
Whitson Bros
The Rimacs
Miguelito Valdez
Johnny Morgan
COLUMBUS
Palace (4-6)
Duke Ellington Orc
Cook & Brown
Jesse & James
SAN FRANCISCO
Golden Gate (27)
Harrison Carol & R
Vaughn & Wright
PATERSON
Majestic (28-3)
Jock Riley
The Youmans
A & M Havel
Beebe's Bears
(one to fill)
(1-6)
Millette & Penny
Frank Donia
Jimmy Jimae Co
Billy Van
PHILADELPHIA
Carman (28)
Wyman & White
Ben Beri
Canfield & Smith
PROVIDENCE
Metropolitan (1-3)
Marty Drake
Senor Carlos
Lee Sullivan
Diamond Boys
ROCKFORD
Palace (29)
Anthony & Rogers
Martels & Mignon
Earl Morgan
Larry Blair
Teena Terry
(one to fill)
SPRINGFIELD
Court Sq. (28-3)
Evers & Delores
Marshall Bros
L & E Roberts
Huff & Loretta
Coles & Atkins
Jerry Brooks
WOONSOCKET
New Park (3)
Sid Rice
Lucy Nash
3 Harmonikings
Paul McWilliams
WORCESTER
Plymouth (25-27)
Johnny Long Orc
Dick Leslie
Coles & Atkins
4 Caudillo Sis

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Mildred Bailey
Stubby Kaye
Tony Craig
Kathryn Duffy Dcrs
Alice Moore
Payson Re Orc
Hotel Biltmore
Bob Grant Orc
Cardini
Estelle & LeRoy
Marjorie Knapp

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CLEVELAND
Palace (28)
Vaughn Monroe Or
Gerardos
Fred Sanborn
The Phillips
Danny Drayson
Jeri Sullivan
Carter & Moreland
S Manon-Denas 3

Warner

NEW YORK CITY
Strand (1)
Jack Carson
Arthur Treacher
Tugwell
A Mooney Orc
Eleanor Teeman

Independent

NEW YORK CITY
Music Hall (28)
Jack Powell
June Forrest
Gloria Gilbert
Paul Gerrits
Fred Poller
Dorothy Cutler
Rockettes
Corp de Ballet
Roxy (27)
Carmen Miranda
Aurora Miranda
R & F Stuart
Nestor Chayres
Archie Robbins
Apollo (1)
Del Martins
Flatbush (2-3)
Tucker & Tremaine
Sully & Thomas
Connie Grace & J'n
Jamaica (25-27)
Batee & Moore
Duke Norman
Penny Edwards
Ann Carroll
4 Macks
(28-3)
Potas & Folsom
Dick Leslie
Burton & Janet
CAMDEN
Towers (1-3)
Don Ricardo Co
Harris Berger
Jimmy Jimae Co
Billy Van
Morris & Morris
CHICAGO
Oriental (28)
Hal MacIntyre Orc
Cy Reeves
Wilkey & Dare
(one to fill)
ELIZABETH
Liberty (28-3)
The Lureys
George De Witt
Fred Rookie Co
HARTFORD
State (1-3)
Cycling Dyacuffs
Bernie George
Sara Ann McCabe
Benny Rubin
Mills Bros
HOLYOKE
Valley Arena (3)
Lucy Nash
Senor Carlos
(two to fill)

ROCHELLE AND BEEBE
LATIN QUARTERS, MIAMI, FLA.
4 WEEKS
OPENING MARCH 1st
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3 Buddies
Yvonne Moray
Nord Cornell
AKRON
Palace (28-3)
Ray Kinney Orc
4 Aloha Maids
Minevitch Rascals
Johnny
Patricia Morison
Martin Bros
BALTIMORE
Hippodrome (28)
The Lambertis
Walter Walter Jr
Sammy Walsh
Smoothies
State (28-2)
J Gladmore Co
Hal Kipling
Frank Donia
Tripp & Fall
(3-6)
Felicia Sance
Kelvin & Lynn
Sid Blake
Torelli's Circus
BOUND BROOK
Brook (2-3)
Jean Darling
Nord Cornell
(two to fill)
INDIANAPOLIS
Keith's (29)
Clemens Lions
J Laddie Co
3 Corwins
Carltons
Snyder & Little
P & W LeVolo
Circle (1)
Harry Cool Orc
Peggy Ryan
Gil Lamb
KANSAS CITY
Tower (1)
Texas Rangers (8)
George Gochel
3 Cycleonians
NEWARK
Adams (1)
Stan Kenton Orc
Lowery & Rae
Artie Dunn
R & M Sawyer
NEW BEDFORD
Balis Sq (28-2)
Ferrell & Boots
Lucy Nash
3 Harmonikings
Herbert Lynn
Paul McWilliams
NEW ORLEANS
St. Charles (27)
Yvette
Sheila Barrett
James Copps
Rose Murphy
Inca Tary 3
Herman Chittison 3
Cafe Society (Downtown)
Josh White
Dolores Martin
Bernie West
Benny Morton orc
Pete Johnson
J C Heard Orc
Cafe Society (Uptown)
Susan Reed
Moune
Imogene Coca
Mary Lou Williams
Edmund Hall Orc
Gene Fields
Carnival
Milton Berle
Hop, Skip, Jump
Elly Ardelty
Ben Yost Singers
Walter John
Miriam Gwinn
Miriam LaVelle
Gaynor & Ross
Carousel
Diana Dale
Johnny Eastman
Jules DeSalvo
Patricia Brent
Club 800
Lew Brice
W Henderson
Sid Tomack
Fred Hillebrand
Ginger Harmon
Danny Rogers
Barry Bros Orc
Club Sudan
Babe Wallace
Willie Bryant
Teddy McRae Orc
Ray Pearl & Yoyo
Jackie Petti
Sudan Ettes
H'm'n, Frank, Jerry
Copacabana
Rose Marie
Jack Leonard
Renee DeMarco
Eunice Healy
Dick Stabile Orc
Jones Bros Orc
Dardanella 3
Noro Morales Orc
Diamond Horseshoe
Joe E Howard
Lionel Kaye
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Jacqueline Hurley
Michael Edward
Bill Acorn
Emma Francis
Mitchell Brother
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Reid Orc
Embassy Club
Marty Drake
Greb & Loher
Marjorie Knapp
Jackie Green
Bobby Baxter
Jack Sogno
Ralph Allenore
400 Restaurant
Louis Prima Orc
G'wich Village Inn
Jean Parker
Gene Baylos
Johnny & George
Mary J. Brown
Russ Carlyle Orc
Havana-Madrid
Josephine Del Mar
Jack Fields
Dani Campo Orc
Sonabria Orc
Hotel Ambassador
Louis Betancourt C
Miles Lande Orc
Hotel Astor
Jose Morand Orc
Hotel Belmont Plaza
Mario Hurtado
Hotel Commodore
Hal McIntyre Orc
Hotel Dixie
Al Trace Orc
Hotel Edison
Gloria Parker Orc
Essex House
Dick Himber Orc
Hotel Lexington
Moni Kai
Tanu Kaua
Talima
Malle
Mokihana
J Pineapple Orc
Hotel Lincoln
Erskine Hawkins O
Hotel New Yorker
Tommy Tucker Orc
Three-two Timers
Don Brown
Kerwin Somerville
Billie Dee
Hotel Pennsylvania
Les Brown Orc
Hotel Pierre
Maurice & Maryen
Gali-Gali
Ellsw'th & Faire'd
Bobby Baxter
Rasha Rodel
Stanley Melba Orc
Hotel Plaza
T & S DeMarco
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Dorothy Shay
George Koch
Claude Alphand
Whitney Sis
Lascio Orc
George Arnold
Alice Farrar
Bob & Peggy White
Jeanne Sook
Brinkman Sis
Woody Spears
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Jane Pickens
F & E Barry
Iceland
Alan King
Ena Cooper
Eileen Deneen
5 Kings
4 Whirlwinds
Lou Martin Orc
Kelly's Stables
Dinah Washington
Bill Gooden 3
Cell Waters
Teddy Qualles
Bob Davis
Three Riffs
Walter Fuller Orc
La Martinique
Danny Thomas
Toni Gari
Phil Wayne Orc
Sacasas Orc
Latin Quarter
Ann Corio
Lorraine Rognan
Arthur Simpkins
Harry Savoy
Tommy Wonder
Corinne & Valdez
Slate Bros
Ray Carroll
Don Saxon
Mary Lou Vale
Esquires
Marty Heck Orc
Buddy Harlowe Orc
Leon & Eddie's
Eddie Davis
Lili St. Cyr
Jackie Whalen
Sonny King
4 Macks
Beverly Page
Richard & Adair
LaRoche & Reina
Betty Lou Drake
Madison Cafe
Mary Jane Walsh
Clifford Newdall

(Continued on page 62)

Strand, N. Y.

Jack Carson, Arthur Treacher, Tugwell, Mary McCarty, Eleanor Teeman, Art Mooney Orch (15) with Johnny Darcey, Janie Morgan and 4 Brothers; "Three Strangers" (WB), reviewed in VARIETY, *Jan. 30, '46.*

Hour's layout here this sesh is marked by a general dullness that stems from failure of the two name toppers, Jack Carson and Arthur Treacher, to get across the way they should. It's mostly a matter of material, with neither of the pair offering a fast, laugh-filled routine. Audience appreciates, of course, a gander at film and radio faves, but it takes a lively routine to sew up that appreciation for meaningful results at the b.o.

Carson has with him Tugwell, who also works with him on his Campbell's radio show, and Mary McCarty, blonde warbler, who likewise figures in a couple of the comedy bits. Carson makes two appearances in the rather peculiarly routined show, first time winding up by introing Treacher and the second time bringing on Tugwell and Miss McCarty. All four of them work in the finale, which rightly tops the turn.

Weakness in Carson's line is making the spectators self-conscious by a lengthy chunk of gab on how a good audience causes an actor to knock himself out and makes for a good show. That's entirely unnecessary. Likewise his habit of tipping off the house to the effect that "This story that you are about to hear is a joke." Otherwise, a shortening of each of the bits he does with his various aides would help the pace immensely.

Treacher, in addition to sparring with Carson, does a patter tune, "That's the Life for Me," which is weak. He comes off fairly well on the whole, however, on the strength of his familiar butler characterization.

Art Mooney orch scores nicely with rhythm numbers, at which it excels, and mediocrely with a medley of "Rhapsody in Blue," "Warsaw Concerto" and "Clair de Lune." Vocalist Johnny Darcey is n.s.h. on "Bells of St. Mary's," but attractive femme chirper Janie Morgan hits 'em just right with "Sunny Side of the Street." Four Brothers, warbling group, is so-so.

Terper Eleanor Teeman, with her pert mannerisms provides a couple pleasing tap routines. *Herb.*

Orpheum, L. A.

Los Angeles, Feb. 22.

Chuy Reyes Orch (20), Antonio Triana, Lola Montes, Luisa; Hector Del Villar, 3 Minnevitch Madcaps; "Red Dragon" (Mono).

Acceptable aggregation of talent of Latin flavor has been assembled for this week's Orpheum bill. Sharing top spots are Chuy Reyes orch and the Antonio Triana Spanish dancing troupe. Both deliver to good response.

Reyes orch, augmented by several of regulars from the Orpheum's pit crew, opens with "Sin-Tin-Bal," featuring the Reyes piano work. Leader shines on a medley of "Tico, Tico," "Toca Tu Samba," and "The Twelfth Street Rag." He and his orch also do full justice to a George Gershwin medley. Midway Reyes offers "Rhythm Rhapsody," proving himself a sharp interpreter of Latin rhythm.

Triana and his co-stars, Lola Montes and Luisa, backed up by an ensemble of four femmes, give class performances of "Capriccio Espanol," "Jorop os," "Fire Dance." Latter is showmanly staged and clicks. Luisa, 14-year-old dancer, offers a high spot in "Farruca," and the ensemble shows up well in "Canasteros."

Hector Del Villar, Afro-Cuban singer, pleases mildly with two numbers. For variety, the Three Minnevitch Madcaps give a switch on the Latin tempo of bill with broad comedy and harmonica playing. Trio is good for plenty of hearty laughs with antics and tunes. *Brog.*

Texas, San Antonio

San Antonio, Feb. 22.

Tex Ritter & White Flash, Dub "Cannonball" Taylor, Slim Andrews, Wesley Tuttle, Pals of the Prairie (3), Phil Marx, Jr., Bill Lister, Joe Allison, Mugene Hughes, Ernest Hauser House Orch (12); "Along the Navajo Trail" (Rep).

Interstate circuit has booked the cowboy star Tex Ritter for a series of western and hillbilly jamborees in its key houses. Its a fast-moving hour of western and hillbilly music, comedy and novelties that is attracting heavy patronage.

Show opens smartly with Ernest Hauser and house crew playing "Deep in the Heart of Texas." Boys are decked out in cowboy regalia.

Pals of the Prairie are two girls, one with a guitar and the other with a bass violin, and a boy with an accordion who register with neat yodeling and back up the other soloists in fine style.

Slim Andrews contribs rube comedy and musical antics as he gives out on a saw, violin and other weird contraptions.

From KTSA comes Bill Lister, who does okay with "My Filipino Baby." Joe Alison, foreman of the KTSA program "The Dude Ranch," is heard in impersonations. His best are Charles Boyer, Ronald Coleman, Katharine Hepburn and Uncle Ezra.

From the band Phil Marx, Jr., gives out on his electric guitar with the "Steel Guitar Rag" for nice hand. Mugene Hughes, winner of a contest in Houston has joined the show and is heard in several songs.

Dub "Cannonball" Taylor dishes out comedy antics with Ritter and follows with some neat xylophone tunes. Wesley Tuttle alternates as emcee with Ritter and also does several songs which he has recorded, including "Detour" and "With Tears in My Eyes."

Ritter has nice stage personality and partakes in several sessions of repartee with Andrews and Taylor. Also brings out his clever horse, White Flash, for routine of stunts. Ritter does several songs including "New Moon Over My Shoulder" and "Empty Saddles."

Capacity biz at show caught. *Andy.*

Apollo, N. Y.

Lionel Hampton's Orch (20) with Madeline Green, Winnie Brown, Red & Curley, Rimmer Sisters; "Murder in the Blue Room (U).

Lionel Hampton and orch give out with a solid hour of jive pyrotechnics that leave the jampacked hepsters at the Apollo limp but screaming for more. The terp and gag items on the bill are nothing but brief diversions to let the customers come up for air.

Hampton's aggregation tees off with a frenzied ten-minute number of alternate brass jamming and rhythm pounding that heats up the house to the melting point. Temperature stays up throughout with the band driving into "Hamp's" Boogie" with George Jenkins showcasing a terrific set of drums. Hampton reverses the field with a slow-beat vibraphone solo, "Can't Get Started Over You" then switches into the wild "Bugler's Boogie-Woogie." In this number, Hampton deploys a pair of drumsticks in tricky maneuvers with a bass fiddle and a tympany. His stomping antics while emceeing get laughs all the way but the stops are let out when he talks through the double-entendre lyrics of "Hey Baba Re Bob" with the customers joining into the refrain.

Both Madeline Green, singing "Blue" and "Sittin' and Rockin'", and Winnie Brown, singing "The Man I Love," get noisy receptions from the crowd impatient for more Hampton. Hampton rides along by ducting with Miss Brown in a cute novelty "Frim-Fram Sauce" bringing the house down again.

Rimmer sisters, a pair of good-looking tapsters, work hard in a snappy but standard routine early in the show and bow off to loud whistles.

Red and Curley, male team, in a versatile display of terping, gagging, and drumming, register high with some help from Hampton. They cater to the crowd's tastes with some ever-popular swish play and recite off-color limericks which, though off an ancient cob, tickle the Apollo addicts. Their dance routines are flashy but the smash bit is an unrestrained drumming session with Hampton, whom they join in the finale band number, "Flying Home."

National, L'ville

Louisville, Feb. 22.

Cab Calloway Orch (17) with Dottie Saulters, Moke & Poke, 3 Poms, Peter Sisters, Jonah Jones, Tyree Glenn, Milton Hinton; "Shanghai Cobra" (Mono).

Cab Calloway has talent down to his fingertips, and the guy knows talent, too, as evidenced by the swell crew of bandsmen and specialty acts which make up his stage show.

Band is both sweet and hot, and the Cab has assembled a group with plenty on the ball. Standouts are "Who Can I Turn To?" spotting Milton Hinton with his sax, and plenty sweet tones. "Don't Blame Me," gives Tyree Glenn his opportunity for mellow trombone tooting. Maestro is complimentary when referring to his seven-piece combo which he called the "Cab Jivers." The boys recently recorded tune "Honeydripper" gives everybody in the band a chance to cut loose, and with Calloway fronting in his w.k. manner, patrons are almost blasted out of their seats, but eat it up.

Three Poms, femme dancers of the jitterbug school, are cute and strictly cats when it comes to the legmania. Gals are plenty limber-legged and wham over fast routine to garner sock hand.

Dottie Saulters, with an expressive voice and chassis, gets results with "Gotta Be This Or That," helped a lot by Calloway, who follows with "Dinah," plenty on the jive side.

Comedy team, Moke and Poke, two lads who have contrasting degrees of energy score with their mugging, eccentric stepping.

More comedy, also some good harmony singing from the Peter Sisters, decidedly on the hefty side. Gals win the customers on entrance, and hold 'em with their clowning and harmonizing of "Rainy Sunday," "I've Got Rhythm," and a South American samba, which has 'em howling. A sock act. *Hold.*

State, N. Y.

Jackie Coogan, Jane Kean, Ben Beri, 3 Rockets, Gaudsmith Bros. (2), Dancing Duanos (2), Crosby Sisters (2), Ruby Zwerling House Orch; "Tars and Spars" (Col).

State, N. Y., had planned on holding over entire bill of previous week, but ran into a booking snafu that required release of three acts and an addition of four to the current stanza. Holdovers are Jackie Coogan, Jane Kean and Ben Beri.

Three Rockets, sepia male dance trio, teeoff bill with nifty precision tapstering and cleatwork to grab a solid hand. Coogan then takes over as emcee to bring on the Crosby Sisters for some neat harmonizing to guitar accomp, interlaced with nifty funstering by one of the gals in the Martha Raye manner, whom she resembles. They open with 'Chickery Chick," followed by the funny gal's impresh of Joan Davis on "You Tell Her, I Stutter," and wind up with "Donkey Serenade" to neat response. Encore with a takeoff on the Ink Spots' "If I Didn't Care." Gaudsmith Bros. aid the comedy motif, as usual, with their gymnastics and clownantics with a brace of trained poodles for plenty laughs.

Neither Coogan nor Miss Kean has made any substantial changes in their offerings since the previous week. Coogan gags up the introes and spots a couple of talking songs he did last week. Miss Kean is solid again in her song stanza and in team-up bit with Coogan. Beri sells his juggling act for tops.

Dancing Duanos, personable ballroomologists with plenty on the ball, win solid hand in getaway spot. Their trio of numbers are expertly done and feature some nifty twirls and lifts.

Ruby Zwerling piterew provides customary swell show-backing. *Edba.*

Olympia, Miami

Miami Beach, Feb. 21.

Guy Kibbee, Connie Haines, Buster West & Co., Lou Vogle, Allen & Kent, Les Rhode House Orch (13); "My Reputation" (WB).

Twentieth anni bill for this house, though not what one might expect (in names) for such an occasion, still turns out to be pleasing.

Topliner is Guy Kibbee, who turns in a nicely routined stint in which he kids himself, tells some Hollywood stories and projects the gruff personality familiar to picture fans, to garner a heftier hand than is usual with screenites who've played here before. Connie Haines, who hails from this town, gets a big reception when she comes on and turns in a smartly blended routine of pops with "Navajo Trail" getting best response.

Buster West and Co., essay some comedy-hoofery to draw plenty of laughs. Act is full of those falls and spins which have featured his work and remains as good as ever. Lou Vogle, impressionist, who has worked around the niteries in this area, almost ties up the show with his takeoffs on late FDR, Churchill, Ink Spots, Morton Downey and Crosby.

Allen and Kent open show with standard tapology, then intro old-timer Lou Casey for sock session of hoofing, to heavy mitting.

Les Rhode and house orch overture with medley of tunes running back to opening of house, and background show in great fashion.

Biz good when caught. *Lary.*

Regal, Chi

Chicago, Feb. 22.

Duke Ellington Orch (18) with Al Hibbler, Joya Sherril, Kay Davis; Chetney & James; Cooke & Brown; "Breakfast in Hollywood" (UA).

Duke Ellington aggregation could carry this layout with no outside assistance, as the orch hits every facet of jazz rhythms for the south side audience. Opener is "Solid Old Man" arrangement featuring entire trumpet section at the mike. Immediately following Ellington's opus, is "Rugged Romeo" spotting Taft Jordan and horn in a neat turn.

Cooke and Brown are first of two acts, both of which are bucking an audience that evidently wants the Duke and nothing else. Stint here is comic soft-shoe, with added gyrations. Patter of songs is almost completely unintelligible at times, with straight cracks not much better. Fair terping helps.

Ellington unveils his standard showpiece to tune of boffo hand when Johnny Hodges altos "Passion Flower." No question here. Lawrence Brown backs Joya Sherril on "Come to Baby Do" and "The Wonder of You." Trombone man's finesse is key to fine work in this spot.

Music-poll winners Jimmy Hamilton, clarinet, and Oscar Pettiford, bass, take long solos in "Metronome All-Out." Follower is Ellington comp, "Transbluescency," with special voice effects of regal Kay Davis blending with clarinet and two-trombone tone combo. Might have been a little subtle for moppets of Washington Birthday crowd, but attention was respectful. Femme's encore is "Yesterdays," formerly an Ellington fave, but more than slightly commercialized here. Gal plenty okay, however.

Al Sears does fine tenor solo in "Suburbanite," a concert jump tune. Second act is acro-tap with comedy standards, but whipped to froth by swift pacing of Chetney and James. Guys split, slide, tumble, and tap, all the while balancing a whirling tray on one fingertip. This act a genuine begoff.

Al Hibbler turns out "My Little Brown Book" and "Every Hour on the Hour." Stylized presentation okay for here. He does two encores, "Baby, You're My Meat" and "Guess I'm Just a Lucky So-and-So," both drawing good applause. Guy is better in this sort of chanty.

Finis is torrid "Blue Skies." *Tomm.*

Earle, Philly

Philadelphia, Feb. 23.

Buddy Rich Orch (18) with Dorothy Reid; Kitty Kallen, Don Cummings, Edward Sisters (2); "She Went to the Races" (M-G).

This is the last stage show for at least two weeks for the Earle (due to booking difficulties) and the current bill is beamed heavily toward the teen-agers.

It's first time here for Buddy Rich's band and although maestro's long drum-beating solo sessions are a little tough on the eardrums of anyone over bobbysox age, the kids eat it up. Rich takes time out of his skin-beating for a solo-vocal stint with "It's About Time" that's okay.

Sharing topline honors is Philly's own Kitty Kallen, who started her career on the WCAU Horn and Hardart Kiddie Hour, branched out to singing with local and name bands and is now doing a solo. The gal nets plenty of duke-pounding from the customers with her renditions of "Blue Skies," a medley of tunes she recorded, "Personality" and encores with "House I Live In."

Don Cummings' stint is a little too much on the slapstick side. The guy is fine as long as he sticks to his patter, but his takeoff on a television announcer demonstrating girdles, vodka, etc., doesn't quite jell.

Dorothy Reid, Rich's vocalist, opens the bill to a nice reception with "Might As Well Be Spring," "Let It Snow," "Symphony."

Edwards Sisters, a couple of flashy sepia hoofers, virtually beat themselves to a pulp in trying to please the patrons—and they do.

Plenty of standees when reviewed (Friday afternoon). *Shal.*

Circle, Indpls.

Indianapolis, Feb. 23.

Ray Kinney Orch, Borrah Minevitch Rascals, Patricia Morison, Martin Bros.; "Behind Green Lights" (20th-Fox).

Ray Kinney's Hawaiians, aided by drawing power of Harmonica Rascals, is upping its gross considerably at the Circle. Patricia Morison, who clicks nicely in solo appearance as vocalist, also rates credit for an assist.

While Kinney's stuff is a little dated in swing era, his soft, seductive music still has plenty of appeal. He also spices his program with some modern arrangements of currently popular tunes in addition to his songs of the islands, with hula girls gyrating gently in front of stand. But the show's best seller is the Harmonica Rascals, which register as great comedy act on strength of Johnny Puleo's fighting tactics as bantam atom cutting big fellows down to his size when they push him around. Lads are also solid on harmonica selections.

Miss Morison impresses with nice voice and plenty of warm expression in her song cycle. The Hollywood lovely sticks to top-drawer romantic tunes, opening with "If I Loved You" and "Embraceable You," and finishing in fine dramatic style with a slick version of "Begin the Beguine." Martin brothers add a smart novelty touch to the show with their line of clever puppets. Their stuff includes a pair of rhumba dancers, a dancing skeleton in a grotesque number, and a blackface minstrel that talks like Charlie McCarthy and plays the piano.

Biz good at supper show opening day. *Corb.*

RKO, Boston

Boston, Feb. 22.

Gil Lamb, Lois Andrews, Bob Eberly, Renald & Rudy, 5 Grays; Larry Flint House Orch; "Cornered" (RKO).

Poor layout for schoolkids on vacash and only so-so in any situation.

House band, pretty good, does opening medley and Gil Lamb acts as m.c. for show, kidding the orch, doing a song and fooling around with double-entendre, but nothing very spectacular and no dancing at all.

Bob Eberly does "Symphony," "Day by Day" and other tunes to click nicely, and Lois Andrews likewise scores but uses some pretty blue songs for such a congregation; even making "Personality" off-color.

Best stuff is provided by Renald and Rudy, whose balancing act is plenty spectacular, and by Five Grays, whose precision tapping, highland flinging, etc., is ogled happily by the house. Doesn't stack up to a solid variety show, however, proves only reasonably well liked by the trade. *Elie.*

Oriental, Chi

Chicago, Feb. 21.

Vaughn Monroe Orch (16) with Norton Sisters (4), Sally Stuart, and Ziggy Talent; The Gerardos; Fred Sanborn; "Blithe Spirit" (UA).

Vaughn Monroe platter standby "Let It Snow," featuring maestro and Norton Sisters, opens unit layout, followed by Andy Bagni in alto solo on "Night and Day."

Dance team Gerardos is unique in that numbers steer away from standard ballroom routines and pitch to hepsters with swingy arrangements of "Begin the Beguine" and "Stormy Weather." Beguine number a little too long and ordinary, but fits well with band unit requirements.

Sally Stuart sings novelty, "I Don't Wanna Do It Alone" in wispy voice. Drummer Eddie Julian spots comic solo next, getting around problem of transporting drums to stage center with clever mutiny against maestro.

Monroe is featured in "It Might As Well Be Spring" followed by bobby-sox squealer, "I Can't Begin to Tell You." Band fronter has surprising appeal for mature crowd which, when added to moppet fans, spells boff. Last of this portion is "Something Sentimental," with Monroe and Norton Sisters teaming again.

Real vaude vet, Fred Sanborn, has cute comic routine with xylophone. Echo from unknown source and wrong noting by band bring hefty laughs. Little comic dates himself with "Chasing Rainbows," "April Showers," and "Harvest Moon," all done in two-step style of early '20's, but no one minds.

Ziggy Talent is obvious Monroe edition of Tony Pastor but guy is clever in "Sweet Katinka" and "Josephina Please No Leana on Da Bell." Latter has audience in stitches all the way. Climax to entire show is "Jose Gonzalez," with Talent, Monroe, and the Nortons, O.k. show. *Tomm.*

Chicago, Chi

Chicago, Feb. 22.

Jack Durant, Arnauts; Susan Miller, Acromaniacs (3), Lou Breese Orch (14), with Gil Marshall; "Doll Face" (20th).

Surprise of this show is filler-billed Acromaniacs act, a real topper. Guys follow orch opener, "One O'Clock Jump," nicely jumped by ordinarily sweet band; encore by Gil Marshall in "Symphony" okay too. Three tumblers refuse to stand still, duking up hand-and head-stands with fancy pyramids, plus quick shot of surprising jitterbugging. Topper is one-armed planche on revolving pedestal.

Blond thrush Susan Miller coarses through "Atchison, Topeka, & Santa Fe" before showing well in "It's Been a Long, Long Time." Swingy "Comin' Through the Rye" next. American Brotherhood Week brings on "The House I Live In." Fair hand.

Arnaut brothers do comic fiddle act with offstage effects, ending up instrumental portion with a waltz played while dancing together. Next is bird romance imitation that is long-drawn and eventually very unfunny.

Jack Durant's chatter and cracks are fast-moving and show well-done material. Comic eventually brings maestro into act, winding up with imitation of Clark Gable. *Tomm.*

Downtown, Detroit

Detroit, Feb. 21.

Ina Ray Hutton Orch, Dancing Sherwoods, Coley Worth, Dorothy Donegan; "The Enchanted Forest" (PRC).

Ina Ray Hutton and her new all-male orchestra moved into the Downtown theatre with one of the weakest collection of supporting acts that has been brought to this house in some time.

Miss Hutton has a good outfit which gives with plenty of solid swing stuff and her personality is evident in every twist and turn.

Band is definitely in the hot category with "Bouncing Off the Moon" as introductory and such groovers as "Air Mail Special," "Frim Fram Sauce" and "Hutton's Boogie Woogie" along the way. Miss Hutton gives out vocally in a pleasant way with "Sittin' and A-Rockin'."

Dorothy Donegan is solid with her pianistics but should refrain from amateurish efforts to be cute.

Coley Worth keeps 'em happy with his zany antics while the Sherwoods contrib okay terping.

Adams, Newark

Newark, Feb. 21.

Mary Beth Hughes, Miguelito Valdes, Alzira Camargo, Ciro Rimac Orch (8), Adams Pit Band (11), Benny Rubin; "Texas Panhandle" (Col.).

Maize (that's Latin-American for corn) is sprouting thickly during this placid session. This carload of South-of-the-border musickers makes with the rhumbas, the sambas and the congas, but, senores, cet ees not so bueno.

Ciro Rimac backs the show, combining his maracca wagglers with the theatre's pit crew. First performance found the lads looking—unsuccessfully—for the notes. The

(Continued on page 62)

24 Chorus Members in 'Girls' Turn In Notices in Beef Over Pay Rise Nix

Quitting notices by 24 boy and girl dancers in "Follow the Girls," Broadhurst, N. Y., was handed the management last week, chorusers using that prerogative when their demand for a $10 per week pay increase was not granted. Replacements were selected Monday (25). Disaffected ensemble people claimed they asked for a boost several weeks ago, explaining that chorusites in other musicals are getting higher pay.

Most of the ensemble in "Girls" are paid $50, which is the Chorus Equity minimum on Broadway, scale being upped in September last year. "Girls" had been running more than a year at that time, and the show's chorus pay originally was $5 over the former minimum.

Chorus Equity states the average ensemble pay for Broadway musicals is $60 weekly, rate in some shows even higher, and that "Girls" has been the only song and dancer using the minimum. However, around 20 in the show's chorus have been getting over the scale.

'HOME OF BRAVE' FOLD PARTIED AFTER 60G RED

A party marking the closing of a play that wound up $60,000 in the red is unprecedented—but such an event was held Saturday (23) after the curtain dropped on "Home of the Brave," at the Belasco, N. Y. The war drama, by Arthur Laurents, produced by Lee Sabinson and William R. Katzell, played eight weeks.

Katzell was host at the social event, held in his Riverside Drive apartment. He, Sabinson and other backers of the play were "proud" to have presented "Brave" because of its tolerance theme, with little thought of profit, they said.

The producers inserted an extra-space ad in last Thursday's (21) N. Y. Times, headed, "Goodbye and Thanks," describing the play as "a definite contribution to the American theatre." Thanks were given to the author, Michael Gordon, who staged "Brave"; Ralph Alswang, who designed the sets; Jimmy Russo, for stage management, and the six-man cast of Joseph Pevney, Alan Baxter, Eduard Franz, Russell Hardie, Kendall Clark and Henry Barnard. Ad, in part, read:

"We want to thank our backers who realized the play could never be called 'commercial' . . . and the critics who did not like 'Home of the Brave' as well as our present favorites, the Messrs. (John) Chapman (News), (Robert) Garland (Journal-American) and (Burton) Rascoe (World-Telegram)." Latter critics lauded the drama. There were thanks to the columnists and drama editors, too.

Samuel J. Friedman, who press-agented "Brave," in a rhymed story, told of the closing, ending with "they (producers) really tried, too bad that it died."

Sabinson and Katzell announced they would produce "Heartsong" next season. It is being written by Laurents, young author recently out of uniform.

St. Paul's Guild Season

Minneapolis, Feb. 26.

St. Paul stole a march on its rival and twin, Minneapolis, to become the first of the Twin Cities to become a New York Theatre Guild subscription-season city.

The St. Paul Retail Merchants Amusement Enterprises committee will sponsor the season which has been indorsed by the town's Women's Institute, a group of many thousands of St. Paul women organized by the St. Paul Pioneer Press. It's announced that Harriet Watts of the Theatre Guild, who has just arranged for subscription seasons in San Francisco and Los Angeles, will be in St. Paul shortly to complete the details.

Even though Minneapolis doesn't join as a subscription city, it is expected here that it will also get all the Guild attractions that play St. Paul, inasmuch as grosses here invariably are much larger than in the smaller sister city.

The Boston Stock Co., celebrates its 69th week, the longest run of any company in Boston in many years, with a week's performance of Ibsen's "A Doll's House," opening last night (26) at Brattle Hall, Cambridge.

Shows in Rehearsal

"Annie Get Your Gun"—Rodgers and Hammerstein.

"Love In the Snow"—Shuberts.

"Woman Bites Dog"—Kermit Bloomgarden.

"Judy O'Connor"—Frank Ross.

"Salute To Murder"—Bruce V. Fagan.

"Miss Jones"—Max Gordon.

"Call Me Mister"—Melvyn Douglas and Herman Levin.

"Song of Bernadette"—Victor Payne-Jennings.

"Twilight Bar"—George Abbott.

"Merry Wives of Windsor" (revival)—Theatre Guild.

Proper Announcement Of Substitute Players Held 'Must' by Equity

After considerable discussion, Equity has advised managers that the revised regulation pertaining to sudden replacements must be followed. If an actor is absent through illness or other reason the name of the player stepping into the part must be announced from the stage or a slip be inserted in the program. Managers had the alternative of posting the replacement at the boxoffice but so many patrons have their tickets in advance that only a small percentage of the audience could be informed by that method.

Managers argued that announcements of replacements of bit players would tend to disturb audiences, but Equity says it's important to all classes of actors. The union states that patrons, if judging a player to be giving a poor performance, could very well discredit the wrong actor. It could work the other way around, the replacement not getting credit if his performance is okay. According to the rule, if no announcement is made or a program slip inserted, the absent actor is to receive one week's pay for each such incident.

Preps Mae West Show On Coast Before Tour

Los Angeles, Feb. 26.

In town to ready production of "Ring Twice Tonight," the forthcoming Mae West legit starrer, is Major Barry O'Daniel, assistant to J. J. Shubert and currently on terminal leave from the Army.

Show will be tried out in San Diego and Long Beach, with stands in Los Angeles and San Francisco before trekking to New York.

B'way Mgrs. Pledge Aid to Red Cross

Broadway managers have readily okayed Red Cross collections in theatres but have revised the methods used heretofore by that organization and other charity outfits. Collections in legit houses are to be confined to theatre lobbies, passing of containers and baskets inside the theatres having been ruled out, because it's deemed an unnecessary annoyance to audiences.

Red Cross legit committee has been formed with Ralph Bellamy as its head. He is appearing in "State of the Union," at the Hudson.

Trio for Montreal

Montreal, Feb. 26.

Montreal's legit season is hoisting itself out of the doldrums with "School for Brides," Ibsen's "Ghosts" and "Song of Bernadette," slated for His Majesty's within the next few weeks.

Starring in the Ibsen play will be Francis Lededer, who appeared here last in "Doll's House," also Ibsen, last season. "Ghosts" will open week's run March 11. "School" opened a week's showing Monday (25), and the Victor Payne-Jennings stage version of "Bernadette" will take to the boards April 1.

IOU Deal Held Reason For Gleason Walkout On 'Duchess Misbehaves'

When A. P. Waxman engaged Jackie Gleason for "The Duchess Misbehaves," recent fast flop at the Adelphi, N. Y., the comedian had already been booked for the Capitol on Broadway at $2,000 weekly for two weeks. Gleason agreed to cancel the date provided Waxman would let him have an advance of $4,000 on his salary, which was $1,750 weekly. Gleason gave the manager an IOU for the amount to be taken out of his salary at the rate of $500 weekly. That advanced transaction led to the comic's withdrawal from "Duchess" several days before the show came to N. Y. from Philadelphia.

Gleason claimed Waxman agreed not to use the IOU against money on deposit with Equity to guarantee salaries. But the manager did so anyway. Equity states that it received written authorization from the actor's representative to refund the $4,000.

Waxman is said to have assured the actors that "Duchess" would play at least two weeks on Broadway, which may result in a claim for a week's salary, although verbal contracts are rarely recognized by Equity.

Joey Faye was a hasty replacement for Gleason, but when he joined the show, nearly all the material written by Joe Bigelow was dropped. Bigelow's contract called for a percentage of the gross and picture rights. Neither he nor Frank Black, who composed the music, witnessed the final Philadelphia showings and were absent from the Adelphi debut.

UNDERSTUDY GOES ON FOR LAURETTE TAYLOR

Shortly after the performance of "The Glass Menagerie" started at Playhouse, N. Y., last Friday (22) evening, Laurette Taylor's asthmatic throat condition became aggravated. Curtain was dropped and co-star Eddie Dowling asked the audience whether they wished their tickets refunded or desired the show to proceed with the understudy. The patrons chose the latter, and Laura Walker stepped into Miss Taylor's part. Five patrons got their money back, but the tickets were promptly resold.

Miss Walker took over during both Saturday performances, when around $175 in refunds were made. Monday (25) Miss Taylor was still out and around $150 was refunded. Small amount of refunding is explainable by the fact that most of the audiences were from out of town, and chose not to seek tickets for subsequent performances.

Star was expected back in the cast last night.

Tyers for L.A. Civic

Los Angeles, Feb. 26.

Edwin Lester inked John Tyers to warble for the Civic Light Opera season, which opens at the Philharmonic auditorium here April 29.

Tyers' last appearance here was the baritone chore in "Winged Victory." Before that he sang in "The Firefly" and "The Gypsy Baron" for Civic.

SEEKS ACTRESS MOTHER

Ft. Bragg, Calif.

Editor, VARIETY:

I would appreciate your printing the following in hopes one of your readers can help trace my mother or a near relative.

Lily Cartwright was an actress in the early 1900's. She had two daughters, Edna, the older, and Mollie, the younger, the latter being myself. We were put out to board in the state of Washington, near Olympia, around 1905. Our board bill became delinquent, and we were then taken to an orphans home. The local police traced our mother, who wrote that she was coming to take us, and would settle the statement owing when she arrived and that we were not to be adopted. This happened during the year of the San Francisco earthquake.

Nothing was ever heard from Lily Cartwright from that time. Edna and I were placed in an orphans home, and I was adopted twice. My sister Edna passed on around 1914.

Anyone knowing of a Lily Cartwright, would they kindly write me?

Mrs. E. Croshong.

549 West street,
Fort Bragg, Calif.

Expected Biz Decline on Broadway Seen Easing Shortage of Theatres

Indications are that business on Broadway will decline with the passing of Washington's Birthday last Friday. If so, the most sustained theatre shortage in many years will ease off. The volume of advance sales for coming weeks has sharply dropped for a number of run attractions. Whether the grosses of those shows will drop under the stop limits is to be seen, and bookers assigned to spot new shows waiting for Broadway berths will watch the box offices closely. Had a threatened transportation strike, dated for last midnight, not been announced off, grosses would have dived this week.

Three musicals are in rehearsal without definite main stem bookings though the respective managements are well aware of the booking situation and hoping for a break such as permitted the musical "Three to Get Ready" to book the Adelphi as soon as "The Duchess Misbehaves" flopped out. New show opens next week. Colored-cast musical, "St. Louis Woman," booked the Beck before the tryout started and is due there next week but there are no commitments for "Annie Get Your Gun," "Love in the Snow" or "Call Me Mister," now rehearsing. Rodgers and Hammerstein, who are doing "Annie," are planning a possible Chicago showing until a Broadway house is available.

Some advisers to show backers appear to have called it a season and have told their principals to wait until the booking situation is clarified. Problem that faces producers of musicals seems just as cute among showmen with straight plays.

Some of the tryouts without a favorable press are reported to be better than first rated. One is "One Shoe Off" but it hasn't been booked in. George Abbott, who's producing it, is part owner of the Biltmore, where "Apple of His Eye" is current. Latter attraction is bettering the stop limit and the intention is to keep the comedy in town indefinitely. Waiting for bookings are "Flamingo Road," "Little Brown Jug" and "He Who Gets Slapped," Pulitzer prizewinner revival, and others. Still, new shows go into rehearsal, another quintette being added to the list.

The number of new shows produced this season that have closed out of town continues to mount, the total being 17. Additional casualties last Saturday (23) were "Dearly Beloved" and "Questionable Ladies," booking situation being partly responsible. "St. Lazare's Pharmacy," slated to have folded in Chicago some weeks ago, is announced to stop this week.

In the agencies it's a tossup as to which of three straight shows is in top demand, with "State of the Union" (Hudson), "Born Yesterday" (Lyceum) and "O Mistress Mine" (Empire) closely bunched, while "Dream Girl" (Coronet) is well up in the running. Tops among musicals is "Show Boat" (Ziegfeld), with "The Red Mill" (46th Street), also a revival, very strong. "Carousel" (Majestic) remains the musical leader, and "Oklahoma!" (St. James) is always in demand.

'Ladies' Nights

Chicago, Feb. 26.

Midwest Productions, Inc., tyro legit-producing outfit putting on the Al Schacht starrer, "Second Guesser," in the Civic Opera House, is carrying the baseball theme of the show to extremes.

Billed as a "romantic farce comedy" and kicked all over the lot by Chi aisle-sitters at its premiere last week, play is tricked out with sidelines of popcorn, peanuts, hotdogs, pop, scorecards and all the other accoutrements found in ballparks. Latest addition and, it's felt along the Rialto, a much more practical one than any of the others, is the announcement tacked up towards the end of the week:

"Ladies' Nights—Monday and Tuesday—Ladies Admitted Free"

Sullavan for London 'Turtle,' Nugent And Christie Get Come-On

Alfred de Liagre, Jr., is trying to line up the original Broadway cast of the John van Druten hit comedy, "The Voice of the Turtle," for a London production in late spring. Now on the Coast, de Liagre has signed Margaret Sullavan, who created the Sally role, and is negotiating with Elliott Nugent, who played the soldier Bill. (Broadway show, still current at Morosco, has John Beal, Martha Scott and Vicki Cummings now in cast).

Nugent, who is now directing the Bing Crosby-Barry Fitzgerald film, "Welcome Stranger," would be available, as is Audrey Christie, who completed the original "Turtle" cast as Olive. Miss Christie recently closed on Broadway in the short-lived "The Duchess Misbehaves."

De Liagre, who plans producing "Turtle" in London on his own, is combining a pleasure trip to the Coast with supervision of plans for the film version of "Turtle," which he'll produce for Warner Bros.

NEW PLAYERS GUIDE TO BE ISSUED IN JUNE

A new edition of the Players Guide, sponsored by Equity, will be issued in June by Theresa Hayden. It is a pictorial directory of legit players, each photo to occupy a quarter-page, with accompanying data, and is distributed gratis to production personnel in stage, pictures, radio and television fields.

Equityites and members of the chorus branch are entitled to representation, cost to each actor being $6, but if the same photo is used as in last fall's edition, rate is $3.50. Personal copies of the guide may be obtained for $3.

Equity finances the publication, fall edition having cost $7,600. There was a profit of around $2,500, which went to Miss Hayden for her work in editing the guide. So far as the association is concerned, Equity does not participate in any overage, regarding the guide as a non-profit service.

Kaufman on Coast For 'Park Ave.' Musical

Hollywood, Feb. 26.

George S. Kaufman has arrived here to work with composer Arthur Schwartz and lyricist Ira Gershwin on "Park Avenue," musical for Max Gordon, for which he and Nunnally Johnson are doing the book. It's based on a Satevepost story by Johnson.

Latter has been tied up in Columbus, Ga., with his ailing mother. Schwartz-Gershwin meantime have been working on the tunes.

'Waltz' for Detroit

Detroit, Feb. 26.

"The Great Waltz" is being presented currently at Masonic Temple. It is the third of the Civic Light Opera Assn.'s showings.

Heading the cast are Norma Terris, Mack Harrell, Margaret Spencer and Joseph MacAuley.

VACATIONS IRONED OUT THIS WEEK BY GRIPS

Another concession to New York legit stagehands is to be ironed out this week. It concerns vacations.

Department heads are to have two-week vacations with pay for every 40 weeks a Broadway house is lighted during a year, instead of one week in every 46 weeks.

The matter was tentatively agreed upon when the general pay increases were negotiated some weeks ago, but why the vacation provision (as well as additional pay for extra matinees) was not definitely written into the contract, instead of being strung out in a series of huddles, neither the managers nor the deckhands union appears to know.

Last week department heads with shows playing nine performances collected an extra $14.09 for the added Washington's Birthday on Friday, that being added to the new scale of $112.70.

New Syracuse Group

Syracuse, Feb. 26.

Syracuse Conservatory of Music is launching a drama group for local would-be thespians under the direction of Eugene Pacht

Plays Out of Town

I Like It Here

Boston, Feb. 22.

William Cahn production of play in three acts (five scenes) by A. B. Shiffrin. Stars Oscar Karlweis; features Bert Lytell and Beverly Bayne. Directed by Charles K. Freeman; setting, Ralph Alswang. At Wilbur, Boston, Feb. 21, '46; $3 top.

Mr. Smedley ..... Seth Arnold
Laura Merriweather ..... Mardi Bryant
Captain Leroux ..... John Efrat
Matilda Merriweather ..... Beverly Bayne
Sebastian Merriweather ..... Bert Lytell
David Bellow ..... Donald Randolph
Brad Monroe ..... William Terry
Willie Kringle ..... Oscar Karlweis
Sadronia Lawrence ..... Ellis Baker
Ophelia ..... Ophelia

Considerable doubt about future of this entry. Farce gives Oscar Karlweis opportunity to empty his bag of tricks all over the deck and pick them up again, and result is personal wow for him. But comedy doesn't stack up, contemporary allusions seem labored, plot is both trite and contrived, and supporting cast doesn't always lend sufficient authority to the narrative, even taken for what it is.

Story concerns Willy Kringle, all-wise, all-gentle, all-sweet handyman of indeterminate nationality who gets a job in the home of a henpecked professor of English literature whose daughter is engaged to a pompous political aspirant. Willy persuades girl's spurned childhood sweetheart, a returned GI, to run for same office, in the end forcing the politico to choose between girl or the office. Takes office, of course, leaving way open for GI with girl. Also helps professor to assert himself and lay down the law to his vain and domineering wife.

Play contains many contemporary references to intolerance, political machinations and world evils in general, but somehow they seem naive, self-conscious and messagey. Central character is a delightful creation, though nothing too novel in the theatre, and is, of course, given the works by Karlweis, whose warm personality flows across the footlights like advancing lava. Yet on opener he overplayed frequently, repeating the double-take style of business until it descended to mannerism. He will doubtless work this out before the play hits Broadway, and if he does so can hardly help repeating his personal success of "Jacobowsky and the Colonel."

It's the play itself that causes concern, for while the more obvious defeats will be corrected here, the basic premise of the plot can hardly undergo complete revision, and it just doesn't seem solid enough. Nonetheless, there are some laughs and an amiable and likeable quality, and there are two chances in five that Karlweis can put it over all by himself.

The supporting cast needs a good deal more direction. Bert Lytell turns in an excellent portrait of the henpecked professor. Beverly Bayne is good as the wife, looking very smart and handling herself securely and with authority. Donald Randolph makes the politico a little too bland and sophisticated, and William Terry, as the juvenile, gives out with too much cuteness and petulance. Mardi Bryant, as the daughter, strikes the right note and proves a newcomer worth watching. Others in the cast are walk-ons.

Direction of Charles K. Freeman over-emphasizes the naivete, the whimsy, the lightweight nature of the plot, but is otherwise well-conceived, and the production of William Cahn, with set by Ralph Armstrong, is in best of taste. *Elie.*

Between Covers

Cleveland, Feb. 25.

Leslye Karen production of comedy in three acts by Charles Raddock. Features Millard Mitchell, Jacqueline Susann, Curtis Cooksey, Ruth Altman. Directed by Robert Henderson; settings, Perry Watkins. At Hanna, Cleveland, Feb. 28, '46; $3 top.

Terry ..... Solveig Dahl
Edgar Crump ..... Bruce Adams
Bill Hatch ..... Millard Mitchell
Fudge Farrell ..... Jacqueline Susann
Nelson Parrington, Jr. ..... Curtis Cooksey
Mac ..... Edward Mullen
Joe ..... David Duraton
Jim ..... Ladd Haynes
Mlle. Genevieve ..... Ruth Altman
J. Dean Loveridge ..... David Lewis
Rev. Hawkins ..... John Souther
Runo ..... William Colby
Mamie Lou Willis ..... Cecil Elliott
Cyrus Wheelock ..... Richard Temple

Both Charles Raddock and Leslye Karen take bows as author and producer, respectively, of "Between Covers," which can be marked down only as a false start. Raddock aimed it to be a take-off on book-publishing business but satire never gets off the ground.

Acid test was reaction of first-nighters who fidgeted and openly yawned at play's tryout here Monday (25). Not more than a dozen honest, spontaneous laughs were clocked during action, which wheezed laboriously through three incredibly flat acts.

There's a good idea lurking behind its tintyped, uninspired farce, but it would take nearly a complete rewrite job to give piece the caustic, flip wit it needs. Raddock, admittedly a frustrated novelist, said at preem he wrote piece in spirit of revenge when one of his serious tomes was turned down by a New York publisher who instead printed a potboiler penned by a striptease dancer.

"Between Covers" veers along these semi-autobiographical lines. Breeziest scenes revolve around literary-minded striperoo artist (obviously a jab at Gypsy Rose Lee) commissioned by a high-powered book-promoter to tell all in a first-person-singular tale of her torrid life.

Just when she has hit the half-way mark in her manuscript, her chiseling booker shows up to prove she has a previous contract for dancer's exclusive services.

For another headache the glib promoter is put behind the w.k. 8-ball when the number one novelist in his stables goes on a prolonged binge, forgetting a promise to knock out a best-seller for a French book buyer. A scheme to have a ghost-writer do the job also flops on nose. Through this not-so-funny madhouse wanders a gawky hick from Iowa with a two-page script on how to raise lettuce in Radio City's window boxes. He falls for firm's meek reader-secretary but by that time the comedy as well as everybody in it is hopelessly muddled.

Raddock's main mouthpiece is a scholarly editor, befriender of young puppy-lovers, who blasts at all cheap, sensational tricks used in modern book promotion. His point may be valid but it's flavored with the same brand of heavy corn-syrup that coats synthetic situations. They just don't spark, any more than the broad wisecracking allusions to Nancy Breuff, Bennett Cerf, Louis Bromfield and other best-selling authors.

Robert Henderson's direction seems more professional, but he doesn't have anything to work with. Breeziest moments are created by Millard Mitchell, who handles role of screwball promoter more crisply than colleagues. Jacqueline Susann cops what other laughs exist with a bold, sexy travesty on strip-queens. Her brief costumes are eye-stunners, and gal has plenty to reveal.

Ruth Altman as buyer from Paris does okay in a flashy role. As stuffy, conservative partner who fires Mitchell, Curtis Cooksey offers good contrast, although playing it too strong. David Lewis starts unconvincingly as the stew but gets a bit better. Solveig Dahl's amateurish poses almost make her appear miscast for secretary role, despite strong support of Ladd Haynes, who does surprisingly well in portraying hayseed. *Pullen.*

Legit Follow-Up

"STATE OF THE UNION"
(Shubert, New Haven)

New Haven, Feb. 21.

A fine cast drew a solid sendoff for the tour of the national company of "State of the Union" in its break-in here. Topping the list are Judith Evelyn, Neil Hamilton and James Rennie. As Mary Matthews, Miss Evelyn comes through with surprisingly deft handling of comedy angles, to tie in nicely with her serious moments. It's an overall first-rate performance. Same goes for Neil Hamilton as Grant Matthews, quasi-stuffed-shirt candidate who refuses to make any commitments in return for a presidential nomination. He puts considerable force into his work and projects himself favorably. The polish that usually accompanies the playing of James Rennie gets a free rein here as the political bigwig. Result is a good contribution to a good role.

Subsidiary assistance is competently accounted for by Donald Kohler, as newshawk Spike McManus; Katherine Meskill, newspaper publisher and Matthews' mistress; Forrest Orr, energetic raiser of "silent money." Minor cameos are carved by Ethel Strickland, housekeeper, and by Marion Green, Maida Reade, Florence Dunlap, Edward Everett Hale, John Leslie, political party workers. Balance of cast includes Donald Foster, William Beal, William Barry, Ernest Woodward and Ruth Saville.

Bretaigne Windust has staged smartly and physical production is upper-crust. *Bone.*

'Laffing Room' Sets Chi Run, B.O. Record

Chicago, Feb. 26.

Record 23-week Chi run of "Oklahoma!" faded into the background this week as a new revue mark, both in grosses and length of run, was established by "Laffing Room Only." The Olsen-Johnson layout has racked up 24 weeks and is still drawing heavily, after grossing close to a million at $4.80 top.

Figuring heavily in the big-money take is the large capacity of the Shubert theatre here, 2,163 seats. Erlanger, which held "Oklahoma!", seats 1,400. Local "Oklahoma!" stay is trailed by "Carmen Jones," which had 19 weeks at the Civic, and "The Great Waltz," which chalked up 15 weeks.

Play on Broadway

Jeb

Herman Shumlin production of drama in two acts (seven scenes) by Robert Ardrey. Staged by Shumlin; settings, Jo Mielziner; costumes, Patricia Montgomery; production associate, David Merrick. At Martin Beck, N. Y., opening Feb. 21, '46; $4.20 top (86 opening night).

Sally ..... Morris McKenney
Don ..... Charles Holland
Cynthie ..... Carolyn Hill Stewart
Baxy Johnson ..... Wardell Saunders
Jeb Turner ..... Ossie Davis
Bush ..... P. Jay Sidney
Flabber ..... Percy Verwayen
Simpson ..... G. Harry Bolden
Mr. Touhy ..... W. J. Hackett
Amanda Turner ..... Laura Bowman
Rachel ..... Reri Grist
Libby George ..... Ruby Dee
Lilse ..... Rudolph Whitaker
Jefferson ..... Christopher Bennett
Julian ..... Maurice Ellis
Paul Devoure ..... Santos Ortega
Mrs. Devoure ..... Grace McTarnahan
Charles Bard ..... Frank M. Thomas
Dr. Hazelton ..... Edwin Cushman
Mr. Gibney ..... Grover Burgess
Joseph ..... Milton Shirah
Mr. Dowd ..... Edward Forbes
Another White Man ..... Owen Hewitt

It's unfortunate that "Jeb" could not have come to Broadway several months sooner. It's unfortunate because it so closely parallels the purposes and, to some extent, the theme of "Deep Are the Roots." The latter has taken away its play for boxoffice purposes.

Both attempt to show up the injustices to the Negro in what is purportedly a white man's society. "Jeb" is the type of play that should survive, despite its apparently exaggerated dramatics. If exaggeration is needed to point up certain social injustices, then why not exaggeration? Unfortunately, though, while "Jeb" has some of the author's best writing, at the same time it possesses some that is very elementary. Call it a hit, at least, in its intentions.

"Jeb" is the third play with a Negro-inequality theme to come to Broadway this season. Like "Roots," it deals with a colored war hero. Jeb returns to his Louisiana mill town after losing a leg and winning the Silver Star and the Purple Heart. He has learned to operate an adding machine in the Army, and he intends to put that knowledge to good use in getting a job at the local mill. But the job is now handled by a white man, an incompetent, shiftless drunk—but a white man. It doesn't register with the whites that a black man should want a white man's job. The colored boy is beaten and forced to flee to the north—just because he learned to operate an adding machine.

"Jeb" is a picture of complete frustration for the Negro, though the author has suggested rather vaguely an escape at the end. But it is certainly an abject picture of demoralization when it's revealed how even his own people are out to take him.

Ossie Davis plays the title character, the returning hero, and he gives a forthright portrayal. Santos Ortega is the mill's general manager who would give the boy his chance but is unable to fight the southern class politics. It is a strong part played excellently. Most of the other performances are well played, and the direction by producer Herman Shumlin reveals a keen perspective of the subject. Jo Mielziner's lighting and settings are particularly fine. *Kahn.*

College Show

John Paul Jones

(MASK AND WIG, U. OF PA.)

Philadelphia, Feb. 22.

Mask and Wig Club (University of Pa.) production of its 58th annual musical production, in two acts, with prolog and epilog, 14 scenes. Music by Dr. Clay Boland; book by John Edward Friend and John C. Parry, based on a story by Darrell H. Smith; lyrics by Moe Jaffe and Smith; choreography by John E. Friend; entire production under supervision of Boland; scenery and costumes by Friend; orchestrations by Boland and Mark Bucci; cast direction by Joseph Taulane; orchestra directed by Joseph F. Follmann, Jr. Opened at Erlanger, Phila., Feb. 22, '46; $3.73 top.

The ambitious Mask and Wig Club is continuing to grow up with every passing year, and this year's production, "John Paul Jones," finds the Wiggers getting away from some of their old traditions and really going to town.

"Jones'" score is one of the best-balanced ones ever turned out by Dr. Clay Boland. The No. 1 hit is "It's Spring," the show's opener, a lilting waltz affair that gets plenty of reprising. "Don't Say We're Through," "Vive Le Pourquoi," "Gypsy in My Soul," and "Reasonable Facsimile" are also way above average, and there are a number of novelties, satiric bits, comedy and topical numbers, and straight production songs which are far above Mask and Wig average.

Although the current show, the Club's 58th, has gone original and become unconventional in some phases, the usual emphasis is placed in the dances, and that's as it should be. This brings into the picture an undergrad, John Edward Friend, who is responsible for the choreography, collaborated on the book and designed the scenery and costumes. Certainly, the dancing, both the famed Mask and Wig chorus precision numbers, and the numerous specialties, reflect real credit on Friend as a dance director, and his scenes and costumes are also away from the usual Mask and Wig groove. Of the book, one can say this much: while the humor is still definitely of the corny variety it is distinctly superior to most of the Wiggers' offerings.

Although there is hardly a voice in a carload, among the principals they know how to put over their numbers, and the choral work is tops.

Plot concerns famous American naval hero. Prolog (and epilog, too) are laid in Annapolis (where Boland, incidentally, has been stationed as lieutenant-commander last two years), with main portion of show reverting to Revolutionary War days. Act I is laid in Fredericksburg, Va., 1775, and Act II at the French Court of Versailles, 1779. Various historical characters, outside Captain Jones, appear, including Louis XVI, Benjamin Franklin and Russian ambassadors, countesses, etc. *Waters.*

Play Abroad

The Marriage of Figaro

Rome, Feb. 4.

Luchino Visconti production of comedy in five acts by P. A. Caron de Beaumarchais. Translated and adapted by Maria Ortiz. Stars Vivi Gioi, Lia Zoppelli, Vittorio De Sica, Nino Besozzi. Features Ione Morino, Maria Mercader, Antonio Pierfederici and Luciano Mondolfo. Musical interludes and dances by Renzo Rosellini. Sets and costumes by Veniero Colasanti. At the Quirino, Rome, Jan. 27, '46.

Count of Almaviva ..... Nino Besozzi
Countess of Almaviva ..... Lia Zoppelli
Figaro ..... Vittorio De Sica
Susanna ..... Vivi Gioi
Marcellina ..... Ione Morino
Antonio ..... Vittorio Caprioli
Cecchina ..... Maria Mercader
Cherubino ..... Antonio Pierfederici
Bartolo ..... Adolfo Celi
Basilio ..... Alberto Bonucci
Don Gusman Brid'Olson ..... Luciano Mondolfo
Rubasole ..... Mario Bucciarelli

After being obscured through countless performances by Mozart's score, Beaumarchais' play is allowed to hold its own as a straight comedy for the first time here. It comes off with flying colors both as an amusing comedy and as a work of social significance.

As known to operagoers, the story revolves about Figaro's projected marriage to the countess' maid, Susanna. The count is trying to seduce Susanna, the countess trying to regain her husband's love, Marcellina is attempting to marry Figaro herself, and Basilio is striving to wed Mercellina.

What Mozart's opera, quite understandably, had to leave out, comes to the fore in the straight play. This is the smouldering revolt of the talented commoners against those made rich and powerful by "the grace of God" plus the indignation of the man who would go straight, at being forced to resort to intrigue by the malevolence of the world.

This character of Beaumarchais' play has been emphasized in the current production, even to an excessive extent, by a trick finale in which four dancers remove their masks while offstage a chorus sings. Aside from this license, Director Luchino Visconti has kept close to the familiar story. There is no change of scenery, and the set is variously altered by liveried servants who move about with the curtain up. These intervals between scenes are filled, just as in old times, by a concealed orchestra playing chamber music. Costumes are richer than usually seen in productions of this kind. Ditto for scenery and stage direction. This play might appeal to American audiences.

Inside Stuff—Legit

There's a coincidence in Maxwell Anderson's "Truckline Cafe," opening tonight (27) on Broadway (Belasco), while an article on the same topic appears in the current edition of the Saturday Evening Post. Yarn, entitled "Glamour Boys of the Highway," tells of the highly-paid drivers of enormous trucks shuttling between Los Angeles and San Francisco, and their stops at the roadside eateries, or "truckline cafes," on the way. The trucks have 22 wheels and 15 forward speeds. Play's locale is within such a joint on the Pacific coast highway.

Play's title would indicate that it's about these particular guys, but actually they're only in to open and to close, with an occasional entrance and exit between lulls. Setting is a typical coffee-and-chili joint on the highway and the outside sound effects indicate heavy traffic. Principal characters are ex-GIs who have gotten caught in the emotional conflicts of wartime romance.

"Cafe" is produced by Harold Clurman and Elia Kazan in association with the Playwrights Co., of which Anderson is one of the author-managers.

Coast company of "Harvey," with Joe E. Brown, is in the final three weeks of a nine-week engagement at the Geary, San Francisco. Advance sale indicates capacity for rest of the run. It is grossing $30,000 weekly, and total for the Geary run will therefore approximate $270,000.

A score or more of "Harvey" backers is cleaning up, they already having received 300% on their investments. One participant who put in $7,500, and is said to be the largest individual backer, received $22,000 by the end of "Harvey's" first year at the 48th Street, N. Y. Profits this year will be much higher, the road company grosses considerably exceeding those of the original show. Comedy is the staunchest hit yet presented by Brock Pemberton.

"Nellie Bly" will wind up costing Eddie Cantor $310,000, all of it his money, save for $50,000 each, which Walter Baer and Walter Kirschner both wished to invest with Cantor, longtime friends. Baer is of Stix, Baer & Fuller, St. Louis department store, and executor of Cantor's will; and Kirschner, head of the Grayson-Robinson chain of shops.

Reported that three companies of "Student Prince," "Blossom Time" and "Maytime," all Shubert presentations of Sigmund Romberg scores, netted $500,000 on the road last season, and that the composer got very little out of it, relatively. The reason was because, in those days, he had made a flat weekly royalty deal—not percentage.

'One Shoe Off' Weak $6,000 in Pittsburgh

Pittsburgh, Feb. 26.

Boxoffice gave George Abbott's new show, "One Shoe Off," no more encouragement than the local critics at the Nixon last week. Mark Reed comedy got lambasted all over the place by the three Pitt reviewers and it had a struggle getting a weak $6,000 at $3 (including tax) top. Usual mid-week matinee was switched to Friday (Washington's Birthday) but this has never been a town for those holiday afternoon performances, and change didn't help "Shoe" any.

Play got away fairly well for a tryout but after the notices the bottom fell out although it picked up slightly down the home stretch. Nixon currently has "Life With Father" for the 'steenth time and there's a big mail-order sale for house's next attraction, "On the Town."

'Windy' Winds Up Cleve. For Good $17,500 Stay

Cleveland, Feb. 26.

"Windy Hill," new Kay Francis comedy, managed to draw a good estimated $17,500 during one-week stay at Hanna despite several adverse factors.

Show had been cancelled once before by Milt Krantz, manager, and came in after newspaper strike had kept house dark for three weeks. Critics gave it a once-over-lightly treatment, yet play did excellent matinee biz and built up predominantly femme crowds.

"Between Covers," Charles Raddock's new satire on book-publishing trade, drew light advance sale for tryout Monday (25). Author and Leslye Karen, producer, in town for preem and to work bugs out of show.

'Marietta' Pitt Teeoff

Pittsburgh, Feb. 26.

First show for Pittsburgh's new Civic Light Opera Assn. this summer will be "Naughty Marietta" week of June 1. Remaining seven operettas have also been set, "Sari," "Merry Widow," "Robin Hood," "Bitter Sweet," "New Moon," "Roberta" and "Vagabond King."

Productions will be presented at Pitt Stadium, where seating capacity will be 9,000. Max Keonigsberg has been named director and he'll be assisted by his daughter, Mrs. Florence Weberman.

Sells Woodstock Playhouse

Robert Elwyn, Metro director, has sold the Woodstock (N. Y.) Playhouse to group known as Woodstock Theatre Corp., which will operate strawhat for a 12-week season, starting June 18.

Mary Morris will be director, and also take part in some plays. Michael Linenthal will be managing director, and Ambrose Costello technical director.

Chi Steady; 'Lucasta' Tops All, $19,700; 'Second Guesser' $13,000, 'Moon' $18,300

Chicago, Feb. 26.

Nice week for Chi legit, in spite of fact that only two shows took advantage of Washington's Birthday holiday to run extra matinees. Still the topper is "Anna Lucasta," which had the extra show and rang up capacity $19,700, with no passes or empty seats in the Civic. "Blossom Time," second holiday show-runner, drew $26,800 for near-capacity.

Weak sister of the city is "Second Guesser," following very bad reviews, with only $13,000 in the heavy-seater Civic Opera House. Advances for "Polonaise," opening March 4, reputed to be in the $50,000 bracket. "Late George Apley" opened Monday (25) at Erlanger. Kay Francis starrer, "Windy Hill," follows "St. Lazare's Pharmacy" into the Harris March 6.

Tuesday (26) marked first big-town showing of "A Young American," at the Great Northern.

Estimates for Last Week

"Anna Lucasta," Civic (22nd week) (900; $3.60). Complete sell-out for the Hilda Simms, Earl Hyman starrer. Titanic $19,700, nine performances.

"Blossom Time," Studebaker (3rd week) (1,246; $3.60). Still an old favorite and doing terrific business. Superlative $26,800, nine performances.

"Dark of the Moon," Blackstone (5th week) (1,360; $3.60). Seats at a premium, with biz a fancy $18,300.

"Laffing Room Only," Shubert (23rd week) (2,163; $4.80). Record-run revue still cashing in. Good $38,500.

"St. Lazare's Pharmacy," Harris (9th week) (1,246; $3.60). This one also up from recent average grosses, with lush $16,500.

"Second Guesser," Civic Opera House (1st week) (3,600; $3.60). Reported climbing but still second division with very weak $13,000.

"The Joyous Season," Selwyn (6th week) (1,000; $3.60). Holding same pace for entire stay. Savory $17,000.

'BLACKOUTS' GROSS HITS 17½G; HOUSE RESCALED

Los Angeles, Feb. 26.

Letting hair down for the first time since its inception back in June, 1942, management of Ken Murray's "Blackouts" revealed the vaude-revue has been grossing $17,500 for the past several months. Show, which just finished its 192nd week at El Capitan, has gradually been scaled during the fall and winter, with Saturday evening show replacing the matinee and loge prices being hiked. Result is capacity for the house, which now hits $17,500 instead of $14,800 which it was for the previous years.

"Voice of the Turtle" moved into the Biltmore and copped a solid $26,000 for the first week of run, despite mixed notices. "It's for Free in Fiji" went up to $9,000 for the third week at the Mayan. "Two in a Bed," recast completely in sepia, returned to the Musart and picked up a hefty $4,000 for the first week at the small house.

'Apley' Nifty $19,000 In St. L. Legit Return

St. Louis, Feb. 26.

Legit, absent from this burg for five weeks because of a teamsters' strike that caused cancellation of skedded two-week stands of "Oklahoma!" and "Carmen Jones," bloomed again last week. "The Late George Apley," with Leo G. Carroll, Janet Beecher, Percy Waram and Margaret Dale, wound up its one-week engagement at the American Saturday (23) with a profitable $19,000 for eight performances. The 1,700-seat house was scaled to $3.66.

Manager Paul Biesman last week inaugurated what is believed to be the first cuffo service in the nation for a legit house when he pacted with Wired Music, Inc., for highbrow music in the theatre lobby for customers purchasing ducats and between acts.

Patsy Ruth Miller's comedy, "Windy Hill," with Kay Francis and Roger Pryor co-starring, opened a one-week stand at the American Sunday (24). Advance good. House scaled at $3.05.

'Cafe' Mild 7G, Bal'o

Baltimore, Feb. 26.

Maxwell Anderson's "Truckline Cafe," presented by Elia Kazan and Harold Clurman in association with the Playwrights Co., opened at Ford's last week, drawing mild reviews and halting b.o. with $7,000.

"He Who Gets Slapped," originally set to open last night (25) as the fifth and last in the American Theatre Society-Guild subscription series, was set back to tomorrow night (27) after several cast changes. Went off of subscription but offered subscribers usual rates. Dennis King has been added to cast and given featured billing.

Current Road Shows

(Period Covering Feb. 25-Mar. 9)

"Anna Lucasta"—Civic, Chi. (25-9).

"Between Covers"—Hanna, Cleve. (25-2); Amer., St. Louis (4-9).

"Blackouts of 1945"—El Capitan, Hollywood (25-9).

Blackstone — Music Hall, Kansas City (27-2); Mem Hall, Salina (4); Arcadia, Wichita (5-6); Con. Hall, Tulsa (7); Aud. Bartlesville (9).

"Blossom Time"—Studebaker, Chi. (25-2); Cass, Det. (4-9).

"Carmen Jones" — Royal Alexandra, Toronto (25-2); Shubert, Bost. (4-9).

"Dark of the Moon"—Blackstone, Chi. (25-9).

"Dear Ruth" — Weller, Zanesville (25); Virginia, Wheeling (26); Aud., Newark (27); Colonial, Akron (28); Park, Youngstown (1-2); Aud., St. Paul (3); Lyceum, Minnap'l's (4-9).

"Dear Ruth" (2d Co.)— Babcock, Billings (25); Fargo, Fargo (27); Aud., St. Paul (1-2); Hanna, Cleve. (4-9).

"Deep Are the Roots"—Erlanger, Buff. (25-28); Aud., Rochester (1-2); Walnut, Phila. (4-9).

"Desert Song"—Nat'l., Wash. (25-2); Forrest, Phila. (4-9).

"Flamingo Road" — Walnut St., Philly (25-2); Wilbur, Bost. (4-9).

"Ghosts"—Centre, Norfolk (25-27); Lyric, Richmond (28-2); Lyric, Allentown (4); Mem. Aud., Trenton (5); Lawler, Greenfield (7); Erie, Schenectady (8-9).

"Harvey"—Geary, Frisco (25-9).

"He Who Gets Slapped"—Ford's Balto. (27-2); Nat'l., Wash. (4-9).

"I Like It Here"—Wilbur, Bost. (25-2); Playhouse, Newark (4-9).

"Joyous Season" — Selwyn, Chi. (25-9).

"Laffing Room Only" — Shubert, Chi. (25-9).

"Late George Apley" — Erlanger, Chi (25-9).

"Life With Father"—Nixon, Pitts. (25-2); Cox, Cincy (4-6); Mem. Aud., L'ville (7); Aud., Asheville (9).

"Little Brown Jug"—Copley, Bost. (25-9).

"Miss Jones"—Locust St., Phila. (4-9).

"Oklahoma!"—Curran, San Francisco (25-9).

"On the Town" — Forrest, Philly (25-2); Nixon, Pitts. (4-9).

"One Shoe Off" — Shubert, New Haven (25-2).

"Polonaise" — Cass, Det. (25-2); Studebaker, Chi. (4-9).

"Rose Marie"—Opera House, Bost. (25-2).

San Carlo Opera Co—Temple, Tacoma (25-26); Rialto, Yakima (27); Fox, Spokane (28-2); Aud., Pocatello (5); Aud., Ogden (6-7); Kingsbury Hall, Salt Lake (8-9).

"St. Lazare's Pharmacy"—Harris, Chi. (25-2).

"St. Louis Woman"—Shubert, Bost. (25-9).

"School for Brides"—His Majesty's Montreal (25-2); Grand, Hamilton (4-6); Strand, Elmira (7); Aud., Roch. (8-9).

"School for Brides" (No. 2)—Shubert-Lafayette, Det. (25-9).

"State of the Union" — Colonial, Boston (25-9).

"Student Prince"—Fisher, Danville (25); Lincoln, Decatur (26); Palace, So. Bend (27); English, Ind'pls. (28-2); Bijou, Battle Creek (4); Mich., Lansing (5); Temple, Saginaw (6); State, Kalamazoo (7); Keith's, Gr. Rapids (8-9).

"Three to Make Ready"—Shubert, Philly (25-2).

"Two Mrs. Carrolls" — Tivoli, Frisco. (25-9).

"Voice of the Turtle"—Biltmore, L. A. (25-9).

"Voice of the Turtle" (2d Co.)—Plymouth, Bost. (25-9).

"Windy Hill"—American, St. Louis (25-2); Orpheum, Davenport (4); Iowa, Cedar Rapids (5); Harris, Minn'p'l's (6-9).

"Young American"—Gt. Northern, Chi. (26-9).

Blackstone 14G, Indpls.

Indianapolis, Jan. 26.

Blackstone took a satisfactory $14,000 in 10 performances at $2.40 top at the English (1,500) Feb. 18-24, almost equaling figure for week at same house in October despite terrific opposition from Indiana State basketball tournament here Friday and Saturday.

Advance looks good for "Student Prince," opening at English Thursday (28). Murat is practically sold out for second Romberg concert of season there same night.

'Roots' Poor $6,500 In Toronto; Crix Liked It

Toronto, Feb. 26.

Despite a good press, "Deep Are the Roots" did a poor $6,500 at the Royal Alexander here, with 1,525-seater scaled at $3 top.

As was the case with "Strange Fruit" earlier in the season, general opinion was that theatregoers here are not interested in the Negro problem, which is non-existent in Canada. There was an advance sale, however, of over $20,000 for "Carmen Jones," now current, and this latter attraction is a sellout for the week.

'Woman' 24G In Hub; 'Like It' 6½G

Boston, Feb. 26.

"St. Louis Woman" at the Shubert and "I Like It Here" at the Wilbur took off this past week, neither getting wholly favorable notices, but both doing pretty well on general surge of biz in town over holiday weekend, with takes all around in upper notches. Reviews of "Woman" ranged from moderately good to cool, and on "I Like It Here" from fairly cordial to moderate, all crix going all out on Oscar Karlweis, its star.

Openers this week are "State of the Union" and "Merry Widow," both as of last night (25) and both with good advances. Ahead are "Carmen Jones," "Flamingo Road," "Song of Bernadette," "Love in the Snow," "Bread of Deceit," "Merry Wives of Windsor" and "Annie Get Your Gun," these carrying through to April 2.

Estimates for Last Week

"He Who Gets Slapped," Colonial (1,500; $3.60). Guild show maintained steady pace on finale, touching estimated $16,000. "State of the Union" here now.

"I Like It Here," Wilbur (1,200; $3.60). Oscar Karlweis starrer moderately well liked as play but big personal hit for star. Did estimated $6,500 on five performances, pretty good. Final week current.

"Little Brown Jug," Copley (1,200; $3). Remained consistent biz-getter though hurt somewhat by snow on account of location; estimated $8,500 on eight performances. Final fortnight.

"Rose Marie," Opera House (13,200; $3). Gained on final week to take estimated $28,000 for top money in town. "Merry Widow" opened here last night.

"St. Louis Woman," Shubert (1,590; $4.20). Had extra matinee to make eight performances first week here, and though it drew mixed notices got nearly $24,000, estimated, not bad.

"Voice of the Turtle," Plymouth (1,300; $3). Ninth week hit peak of run, estimated $18,200, very tidy.

'HARVEY' 30G, 'OKLA.' RECORD 39G, FRISCO

San Francisco, Feb. 26.

"Harvey," now in its sixth week at the Geary, is still knocking box-office records for a loop. Last week showed a tremendous $30,000.

"Oklahoma!" is doing its usual landoffice business at the Curran. Now in its second week, "Oklahoma!" last week set a house record of $39,000.

The "Two Mrs. Carrolls," starring Elisabeth Bergner and now in its second week at the Tivoli, showed a fairly good $17,000 last week, its first.

'State of Union' Sock $14,200 in New Haven

New Haven, Feb. 26.

"State of the Union" broke in national company at Shubert last weekend (21-23) to the tune of standees who boosted the take to a substantial estimated $14,200. At $3.60 top (tax incl.) this figure was flirting with four-show straight-play local record.

Current is full stanza (25-2) of "One Shoe Off," in for a pre-Broadway polishing-up session

Next week fills in with pix, then comes back to legit with premiere of "Call Me Mister" for a last half (14-16). 'Judy O'Connor" breakin is set for March 21-23. Several other pencilled attractions are on the fire for March airings.

'Jones' 18G, Buffalo

Buffalo, Feb. 25.

"Carmen Jones" in six performances at Erlanger last week rang up standee takings for entire stanza with a lofty $18,000 at $3.60 top.

'Desert Song' 28G, Wash.

Washington, Feb. 26.

"The Desert Song" in eight performances last week at the National theatre grossed an estimated $28,000, standing room only from Tuesday night on.

B'way Spotty; 'Antigone'-Cornell OK Despite Critics, $20,500; 'Jeb' Stopping, 'Pygmalion' Up to 29G

Broadway's legit season reached the traditional peak last week with the advent of Washington's Birthday but grosses did not reach top figures except in some instances. Attendance was variable, but very big on Friday and Saturday. There were 27 matinees on the holiday (Friday), with 24 sold out, most of that number drawing standees as well. Most of the afternoon performances had been switched from the midweek, but there were seven attractions that played extra shows, a total of nine on the week. Most shows have recovered from effects of forced one-day closing when fuel was short.

Last week saw two premieres. "Antigone" (Katharine Cornell) did not win an enthusiastic press but starting gross was very big. "Jeb" notices were mostly on the doubtful side. "Truckline Cafe" is the current incomer. "Three to Get Ready" is booked into the Adelphi on March 7 but other shows waiting to open on Broadway have not been definitely assigned to houses.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Anna Lucasta," Mansfield (78th week) (M-997; $3.60). Played an extra matinee and in nine times the gross approximated $20,500; among top money makers.

"Antigone," Cort (1st week) (M-997; $4.20). Slated for a limited engagement; should fare well despite notices; though agency demand limited, scored great $20,500 for initial week.

"Apple of His Eye," Biltmore (4th week) (CD-920; $4.20). Somewhat better takings; bettered $11,500, and parties starting this week should further bolster the pace.

"Are You With It?", Century (16th week) (M-1,712; $4.80). Switched regular matinee to holiday, when musical sold out; business better on the whole; $36,000 estimated.

"Billion Dollar Baby," Alvin (10th week) (M-1,357; $6). Played eight times, too; recovered pace lost when Lincoln's birthday matinee was scratched by the mayor; went over $37,000, or $9,000 more than previous week, when seven performances were played.

"Bloomer Girl," Shubert (75th week) (M-1,382; $5.40). Made up the slack that followed the closing edict and approximated $28,500.

"Born Yesterday," Lyceum (4th week) (C-993; $4.20). Played nine times and grossed $22,000, capacity all times.

"Carousel," Majestic (45th week) (M-1,695; $6). Still tops all in point of grosses but slightly under the pace of the first eight months; $47,500 last week.

"Day Before Spring," National (14th week) (M-1,164; $6). Picked up to nearly $23,500; fairly good for musical of its type though under expectations.

"Dear Ruth," Miller (63d week) (C-904; $4.20). Went over $15,000, very good for stayer; expected to play well into spring.

"Deep Are the Roots," Fulton (21st week) (D-963; $4.20). Somewhat under the previous figures but got excellent money, around $17,500 last week.

"Dream Girl," Coronet (11th week) (M-1,160; $4.20). Close to $25,000, new high for high-ranking comedy; capacity; just one less party.

"Follow the Girls," Broadhurst (98th week) (M-1,160; $4.80). Most musicals were favored by holiday crowds, and this one went up again; rated over $26,500.

"Harvey," 48th Street (69th week) (C-925; $4.20). Gave an extra matinee and in nine times smash hit went well over $21,000.

"Hamlet," Columbus Circle (11th week) (1,173; $4.80). Improved to around $20,000, very good money but could get much more.

"Hats Off to Ice," Center (85th week) (R-2,994; $1.98). Gave extra matinee for a total of 10 times, with count jumping to $34,500.

"I Remember Mama," Music Box (72d week) (CD-979; $4.20). Eight times for stayer, which grossed sturdy $19,500.

"January Thaw," Golden (4th week) (C-709; $4.20). Going in for spot radio plugs, and with Sunday performances business improved; got $11,000.

"Jeb," Beck (D-1,214; $4.20). Notices mostly doubtful; around $8,000 first five times, including a preview; announced to close Thursday (28).

"Life With Father," Bijou (325th week) (C-614; $3.60). Played extra holiday matinee and in nine times got creditable $11,500.

"Lute Song," Plymouth (4th week) (D-1,063; $6). Commands excellent attendance but not selling out all times; last week rated around $26,000, possible in this house at the scale.

"O Mistress Mine," Empire (5th week) (CD-1,082; $4.20). Heavy demand for tickets and limit of standees; last week, with subscriptions over, gross went to around $24,000.

"Oklahoma!," St. James (152d week) (M-1,509; $4.80). Played regulation eight times but business better and gross was close to $31,000 again.

"Song of Norway," Imperial (79th week) (O-1,427; $6). Another run musical that played the usual number of performances; improvement here to around $36,500.

"State of the Union," Hudson (15th week) (CD-1,064 ;$4.80). With an extra matinee the top ranking straight play went close to $27,500.

"The Glass Menagerie," Playhouse (47th week) (CD-865; $4.20). No extra matinee here and gross approximately $18,500; all house will hold.

"The Magnificent Yankee," Royale (5th week) (CD-996; $4.20). One of the winter's highly regarded plays; getting excellent business; virtual capacity $22,000.

"The Voice of the Turtle," Morosco (99th week) (C-930; $3.60). Picked up as expected and approximated $17,500; fine money for three-person comedy.

"The Would-Be Gentleman," Booth (7th week) (C-712; $4.80). Will start Sunday performances; started like sock show, then tapered off; picked up to $13,500.

"Truckline Cafe," Belasco (C-1,077; $4.20). Presented by Harold Clurman and Elia Kazan in association with the Playwrights Co.; written by Maxwell Anderson; opens tonight (27).

"Up in Central Park," Broadway (56th week) (M-1,900; $6). Picked up, as did most other shows affected the previous week, and jumped to nearly $33,000.

REVIVALS

"Show Boat," Ziegfeld (7th week) (M-1,626; $6). Getting first call in agencies for musical tickets, and looks like cinch into summer; $45,000.

"The Red Mill," 46th St. (18th week) (M-1,319; $4.80). Another musical in high favor; capacity all times, with pace around $37,000.

"Pygmalion," Barrymore (8th week) (C-1,115; $4.80). Played an extra matinee and got around $29,000, biggest money among straight plays.

'Town' 34G, Over 29G for 'Ready'

Philadelphia, Feb. 26.

For the first time in a long while Philly had two smash hit musicals vying for b.o. attention last week, and both of them near the SRO mark.

"On the Town," in its second of three weeks at the Forrest, galloped to $34,000, which topped the parade. However, it received possibly unexpected opposition after the opening on Tuesday night at the Shubert of the musical tryout, "Three to Make Ready," with Ray Bolger. This one reported $29,400 in seven performances at the big Shubert (as against "Town's" eight), and will undoubtedly run neck and neck down the home stretch here. Both shows wind up local stays Saturday.

"Three to Make Ready" opened on the winter's worst night—blinding snow, sleet, etc. Most of the crix raved.

Two straight shows last week didn't do as well as the two smash musicals. "Dearly Beloved," with Marjorie Rambeau starred and Claiborne Foster featured, got split notices and a fairly good $8,200, but management decided to fold Saturday night. This doesn't mean finis for production as all of last week was spent in rewriting and general fixing, and show is understood reopening again in the spring.

Another one that drew sharply divided notices last week was "Flamingo Road," at the Walnut. General opinion seemed to be that show could stand up under rewriting, with main argument based around performance of the heavy lead. Show edged over $6,000.

'Ruth' Ups in Seattle To Sturdy $15,600

Seattle, Feb. 26.

In second week "Dear Ruth" was slightly better than in initial stanza, doing $15,600. Metropolitan, seating 1,500, was scaled from $3.75.

Penciled in at the Metropolitan is "The Drunkard." Will open March 24 for two weeks, with option of a third.

SAMUEL FRENCH
SINCE 1830
Play, Brokers and Authors' Representatives
25 West 45th Street, New York
811 West 7th Street, Los Angeles

OBITUARIES

MRS. FRANK CASE

Mrs. Bertha Walden Case, wife of Frank Case, owner of the Algonquin hotel, N. Y., died in N. Y., Feb. 21.

Mrs. Case had often been hostess to members of the theatrical and literary professions while assisting her husband at the hotel. Occasional glimpses of her bright personality and ready wit were given in her husband's book about the hotel, "Tales of a Wayward Inn."

During the first World War, Mrs. Case went overseas with Elsie Janis, a close friend of the couple. She and Miss Janis helped entertain the troops. She was later attached to the Y.M.C.A. in France.

Survived by husband.

JOHN J. DROWNE

John J. Drowne, 88, who played on Broadway with Weber and Fields for two seasons and who appeared with stock companies in the United States and Europe, died in Albany, N. Y., Feb. 19.

Born in Plattsburgh, N. Y., he was graduated from Union College in 1882. He spent a year with an architectural firm before beginning a stage career. He retired from the stage in 1913 and became display manager for Proctor theatres, Albany, from which he retired in 1920. Widow, daughter and son survive.

NATHAN RUBENSTEIN

Nathan Rubenstein, 58, sales manager of the Frederic W. Ziv Co., ad agency, died Feb. 23, from a heart attack while attending graduation exercises of the University of Cincinnati College of Medicine, one of his nephews being an honor student of the graduating class.

He had been a sales executive for Cincy firms until 1942 when joining the Ziv agency, which has headquarters in Cincinnati for production of transcribed radio shows.

Survived by widow and three brothers.

EUGEN BOGART SANGER

Eugen Bogart Sanger, 70, retired actor-producer, died at Amityville, L. I., Feb. 24. He had appeared in several Broadway productions early in his career, including "Charley's Aunt."

Sanger later turned to directing and producing plays for the road. He also staged several productions for the Triangle Club of Princeton University and the Hasty Pudding Club shows at Harvard University.

Survived by widow.

GEORGE M. NELSON

George M. Nelson, 65, former playwright-producer and recently employed by National Broadcasting Co. in the latter's mail and messenger division, died as result of a stroke on Feb. 22.

During 1916 and 1917 he produced several plays of his own. Later Nelson authored the radio show, "Bustles and Crinoline."

Nelson was a member of Town Hall Club, Authors League of America and American Dramatists' Society. Survived by widow.

JOSEPH DILLON

Joseph Dillon, 54, conductor of Irish radio programs, died in Philadelphia, Feb. 24. He had done radio work for the past 17 years.

Dillon is credited with launching the first Irish program, "Emerald Isle" over Station WPEN, Philly, and later ran the station's "Night Club of the Air" and "Dillon's Irish Hour."

He leaves a widow, son, daughter, three brothers and a sister.

HARRY WEISBACH

Harry Weisbach, 59, first violinist for the Chicago Symphony Orchestra, died in Chi Feb. 23.

Weisbach's musical career began at the age of 13, when he was concert master of the Volpe Symphony Orchestra of N. Y. He was also concert master of the Chi outfit from 1912 to 1921, and often conducted Ravinia Park concerts.

Survived by two sons and daughter.

MAUDE KRAMER

Maude Kramer, vaude performer, died at Meriden, Conn., Feb. 15. She had appeared in vaude, both here and abroad, partnered with her husband, Jim Kennedy, in a dancing act billed as Kennedy and Kramer. She had trouped for more than 30 years.

Team's last appearance was with USO-Camp Shows tour in the Allen and Kent unit. Husband survives.

LOUIS KAPLAN

Louis Kaplan, 68, pioneer exhibitor, died Feb. 22 of cerebral hemorrhage.

Kaplan, father-in-law of Sam Klein, Hollywood theatre broker, started in theatre business in Chicago in 1910. He at one time owned all theatres in Santa Barbara but sold out to Warners in 1930. He had holdings at one time in theatres in San Diego, Glendale, Temple City and Santa Ana.

Survived by widow, son and two daughters.

BILL CHRISTY

Bill Christy, 21, film and radio actor, died Feb. 25 at Sawtelle vets hospital on the Coast, from what doctors believed to be some form of paralysis. He was stricken with throat ailment Feb. 22 and was rushed to hospital.

Mustered out of service 18 months ago, Christy played comedy role in "Song of the Open Road" and had part in "Corliss Archer" radio show. He is survived by widow and parents.

MILTON J. SCHMIDT

Milton J. Schmidt, 41, treasurer of the Erlanger theatre, Chicago, died in Chicago, Feb. 22, after illness following an appendectomy.

Schmidt, a member of Association of Theatrical Agents and Managers and the executive board of Treasurers, Ticket Sellers and Cashiers' Union, Local 750, IATSE, was at the Erlanger six years.

CHARLES DAVIS

Charles Davis, 52, transportation manager for Warner Bros. at the homeoffice, died suddenly yesterday (26) of a stroke while having lunch.

He had been with WB 15 years in various capacities, including in sales.

BUD GEARY

Bud Geary, 47, screen actor, died in Hollywood Feb. 22 as a result of injuries sustained in a motor crash. He had played character roles for years at Republic.

Surviving are his wife and two sons.

MARY R. HUMMEL

Mary Rockwell Hummel, 57, film character actress, died Feb. 16 in Hollywood after a short illness.

She had been in pictures for 30 years.

Mrs. Louise Torpin Norton, 76, mother of Darryl Zanuck, veepee in charge of production at 20th-Fox, died Feb. 18 in Hollywood, aft r a three-month illness.

Ronald C. Burrows, 47, assistant purchasing agent for 20th-Fox, died Feb. 20 in Hollywood, following a three-month illness.

Cornelius J. Sullivan, assistant film director, died Feb. 18 in North Hollywood.

Martin A. Ryan, 72, father of Frank Ryan, Universal director, died Feb. 20 at his home in Los Angeles.

Bills Next Week

Continued from page 57

Helen Hadley
Don Hayes
Ernie Holst Orc
Monte Carlo
Ray Benson Orc
Jean F Murray
Lady Anne
Ramon Monchito O
Old Romanian
Jackie Philips
Happy Lewis
Jordan & Parvis
Sadie Banks
Mini Kellerman
3 Claire Sis
Helen Bower
Joe La Porte Orc
Ruban Bleu
Doodles Weaver
Allen Hayes
Daphine Hellman
Mack Triplets
Jack Smith
Muriel Gaine
Day Dawn & Dusk
Cedric Wallace Trio
Russ Kretcha
Blanka
Basil Femeen
Sari Gorbi
Mischa Uzdanoff
Irene Feodora
Dara Birse
Karavaeff
Spivy's Roof
Spivy
Daphne Hellman
Stork Club
Morales Orc
Versailles
Bernard Bros
Tony Pastor
Alan Stone
Carol Winters
Four Blues
Gaye Dixon
G Andrews Orc
Bernard Bros
Emil Petti Orc
Pepito Lopez Orc
Village Barn
Billy Kelly
Jane White
Bert Stone
Patsy Lane
Zeb Carver
Village Vanguard
Josef Marais
Phil Leeds
Marie Bryant
Linda Keene
Don Fry
Hank Duncan Trio
Wivel
Joe San Filippo
Lee Ross
Sheila Reynolds
The Carrolls
Korvar
Harry Horton Orc
Zanzibar
Coolie Williams Or
Maurice Rocco
Ray Sneed Jr
Ink Spots
Ella Fitzgerald
Coke & Poke
Howell & Bowser
Ralph Brown
Pee Wee Marquette
Claude Hopkins Or
Zimmerman's
Gene Kardos Orc
W & J Brown
Wayne Thompson
Adrienne Parker
Bela Zsiga

MARRIAGES

Joyce David to Dr. Leon G. Lipkis, Los Angeles, Feb. 16. Bride is secretary to Charles Feldman, Universal exec.

Ruth Maxwell to Charles Drake, Pomona, Cal., Feb. 20. Groom is a film actor.

Nancy Huston to Gene Baker, Tijuana, Mexico, Feb. 13. Groom is radio announcer.

Julia Krulce to Joe Stack, Pittsburgh, Feb. 17. Groom is on M-G-M exchange staff in that city.

Margaret Gledhill to Philip Abbot Herrick, Los Angeles, Feb. 21. Bride is secretary of the Academy of Motion Picture Arts and Sciences.

Florence Pepper to Robert Entwhistle, Hollywood, Feb. 23. Bride is screen actress; groom is film dialog director.

Rhoda Weinberg to Robert W. Jackson, New York, Feb. 21. Groom is the son of Billy Jackson, vaude agent.

Sylvia Ring to Lt. Samuel Richlin, New York, March 3. Bride is secretary to Manie Sacks, Columbia Record executive.

Sue Read to Monroe Forma, New York, Feb. 23. Bride is WOR emcee and WQXR commentator.

BIRTHS

Mr. and Mrs. Norman Warembud, son, New York, Feb. 24. Father is production manager of Mills Music in New York.

Mr. and Mrs. Charles Levin, twin sons, Hollywood, Feb. 21. Father is assistant to Jack Cummings, Metro producer.

Mr. and Mrs. Gentile Verstraete, daughter, Hollywood, Feb. 19. Father is in the RKO maintenance department.

Mr. and Mrs. Tony Mazza, son, Pittsburgh, Jan. 27. Father is on Nixon Cafe staff.

Mr. and Mrs. Johnny Davis, son, Pittsburgh, Feb. 20. Father is announcer and newscaster at WWSW in that city.

Mr. and Mrs. Charles Beebee, daughter, Pittsburgh, Feb. 19. Father is an organist on WWSW, Pitt.

Mr. and Mrs. Robert Bray, daughter, Los Angeles, Feb. 24. Father is film actor.

Mr. and Mrs. Manny Goodman, son, New York, Feb. 19. Father is in foreign sales dept. of International Pictures.

'Weekend', Milland

Continued from page 1

"Mildred Pierce" or Angela Lansbury with Metro's "Picture of Dorian Gray."

Best bet for direction looks like Leo McCarey for "The Bells of St. Mary's." "Weekend" should pick up another purse for best-written screenplay, with nods to Charles Brackett and Billy Wilder. Best original story should go to 20th-Fox's "House on 92nd Street," turned out by Charles G. Booth. Best original screenplay should be a race between Philip Yordan's "Dillinger," King Bros. entry for Monogram, and "Salty O'Rourke," Paramount entry by Milton Holmes. John Seitz should capture the Black and White Cinematography award with "Weekend," while Tony Gaudio should score for Columbia in color cinematography with "A Song to Remember."

"Bells" and "Weekend" will fight it out for the film-editing honors, with Metro's "They Were Expendable" finishing first in the special effects class. "Might as Well Be Spring" sounds like winner for the best song, out of "State Fair," by Dick Rodgers and Oscar Hammerstein 2d. "Keys of the Kingdom," 20th-Fox, looks like the class for black and white art direction, with 20th-Fox's "Leave Her to Heaven" and Columbia's "Thousand and One Nights" furnishing the pace in color art direction.

Warners' "Rhapsody in Blue" looks like a standout for sound recording, with Metro's "Anchors Aweigh" holding the same position for the best musical score by George Stone. Best musical scoring of a drama should go to Dr. Miklos Rozsa for "Spellbound."

In the cartoon division "Donald's Crime," Walt Disney entry, or "Poet and Peasant," a Walter Lantz entry for Universal, should take the purse. In the short subjects-cartoons class, "Stairway to Light," by Herbert Moulton, for Metro, should take the one-reeler, with "Star in the Night," a Gordon Hollingshead entry for Warners, carrying off the honors in the two-reel heat.

House Reviews

Continued from page 58

Adams, Newark

ragged effect did no good to such old stuff as "My Shawl," "Linda Mujer," "South American Joe" and other overplayed canciones. Rimac's dancing is better with a Cuban babe named Marchita than solo.

Miguelito Valdes exhibits much virile force in his turn. Singer puts himself across impressively in such typical bits as "Bim-Bam-Boom," "Good, Good, Good," 'Babalu" and "My Bongo."

Mary Beth Hughes, cinamiss, who has become a bistro artist in this area, has not quite switched her intimate style to the larger confines of a theatre. She looks pert and luscious in a golden gown, as she sings "Bell-Bottomed Trousers," "Her Bathing Suit Never Got Wet" and a special medley. She has a flair, but the present act does not reveal it well.

Alzira Camargo, Brazilian, who combines elements of Carmen Miranda and Lina Romay advantageously, wins the snappiest hand in the setup. With a twitch of the hips and a twinkle of a sidelong glance, she does things, nice things, to "Mama eu Quiero," samba specialty, and "The Horse Song," folk madrigal amusingly imitating the clacking of hooves.

Benny Rubin, veteran funster, couldn't get started first show (21). His jokes were too familiar or lacked point, to judge from reception and the comic seemed stymied. Maybe you just have to have an act nowadays. *Bran.*

Hippodrome, Balto

Baltimore, Feb. 24.

The Smoothies (3), The Lambertis (2), Walter Walters, Jr., Sammy Walsh, Felice Iula House Orch (12); "The Spiral Staircase" (RKO).

Good layout is well-routined and smartly diversified for maximum entertainment. Punchy opening is provided by the Lambertis, man and woman balancing duo, who score with well-sold tricks and novelty in the femme doing most of the understanding.

Walter Walters, Jr., is a nice appearing youngster essaying ventriloquism with two dummies, simulating both conversation and songs for boy and girl crossfire. Also utilizes baby for smart bit and proves a solid sender throughout.

Sammy Walsh has a routine of special material in comedy parodies which stand up well and eschew the usual blue implications of similar stints. Closes with okay bit in which he pantos Benny Goodman playing a hot clarinet in front of band.

The Smoothies close with vocal arrangements including "St. Louis Blues," "Symphony," a potpourri of jazz styles and singing commercials, all adding up to solid applause.

Biz very big. *Burm.*

Gayety, Montreal

Montreal, Feb. 25.

Henny Nadell, Peaches, Sally Masalle, Jack Wallace, 4 Dallaires, Charlotte Blake, 4 Harlem Highlanders, Charlie Abbott, Line (10), Len Howard Orch (9).

One of the top shows in a long while hits the Gayety boards this week with honors going to all for a fast moving, nicely balanced and punchy revue.

Henny Nadell is on deck with his well-known draftee routine that proves as hilarious as ever. He takes a feature spot and registers with a bang.

Doing the m.c. stint is vivacious Sally Masalle, who keeps the show moving at a fast clip. Her own stint is smartly done, clever lyrics and clowning being the chief feature. Four Dallaires register with acro items as does Jack Wallace, doing panto imitations backgrounded by platters. Charlotte Blake is a cute eyeful whose voice shows training in her warbling stint. Does semi-longhair and pops with "Gianina Mia" and "Of Thee I Sing," getting nice response.

Four Harlem Highlanders are show toppers in their close harmony and jiving. Charlie Abbott is o.k. in old burley comedy item. Line looks nifty in gypsy and bolero numbers. Peaches, strip-teaser, gets solid hand—as always. Len Howard show-cutting is solid. *Laza.*

Keith's, Indpls.

Indianapolis, Feb. 23.

Buddy & Hollis, Anthony & Rogers, Ann Sutter, Sharo Sherman, Wilkey & Dare, 3 Arnolds; "Road to Alcatraz" (Rep).

Keith's has cooked up a combination that has variety and balance in the current set of six acts. Fine results are earned by the Three Arnolds, who close with a flourish in a nifty acrobatic turn. Their balancing stuff gets applause.

Budd and Hollis open show to advantage with some fancy didoes on their banjos. Routine features several fast pop numbers and Liszt's "Liebestraum," both straight and swing.

Ann Sutter, a chanteuse with a neat sense of humor, works up warm audience reaction to her songs and comedy sidelights. Wilkey and Dare show some fancy turning and tumbling tricks in another okay act. Miss Dare uses some nifty jiu-jitsu to throw her partner around convincingly. Wilkey doubles acceptably as emcee.

Shavo Sherman's impersonations of Ted Lewis, Charlie Butterworth, Hugh Herbert, Jimmy Durante, Groucho Marx and Al Jolson are well received. Anthony and Rogers get fair share of laughs with a well-oiled line of gags and patter. Their dialect stuff is good.

Biz fair at opening. *Corb.*

Tower, K. C.

Kansas City, Feb. 22.

Russ Dean, Noble Trio, Virginia Paige, 2 Oakies, Tower Orch (9) with Don Tiff and Nell Shelton; "Navajo Trail" (Rep) and "Prison Ship" (Col).

Tower gives out this week with another fast-moving show which pleases all the way.

Don Tiff and the house orch tee off with "I Can't Begin to Tell You," Nell Shelton, pert songstress, is okay on the vocal. Russ Dean, terper, doubles as m.c.

The Noble Trio, girl and two men working on parallel bars, cop heavy mitting with a fast routine nicely seasoned with comedy biz which registers. In the deuce, Virginia Paige, curvacious baton twirler, clicks with her clever handling of the sticks.

Dean, tapster, is standout with his nimble cleatwork. He opens with an impresh of Paul Draper to good response. Follows with take-offs on how such flicker gangsters as Humphrey Bogart, Edward G. Robinson and others might die in a street shooting. Closes with some speedy footwork to big returns.

Two Oakies, male duo in hillbilly getup, wind up bill with comedy gab and tunes on odd devices. Plenty of corn and plenty of laughs. *Earl.*

Psychiatric

Continued from page 1

actually only 7% are in that category. The general psychological lessons learned from the war could form the basis of a film that could be most useful in informing the public as well as helping to adjust the patient."

Menninger stressed the great physical appeal and distribution of motion pictures, and pointed out that, were the proper films made, the distressed veteran could identify himself with the situation, and could take courage and suggestions for himself. Reader's Digest and March of Time have both entered the campaign for the adjustment of the mentally disturbed vet, Menninger pointed out, and Hollywood could well jump on the bandwagon.

Best Scientific Advice Urged

He stressed the necessity for scripters and producers to obtain the best scientific advice for films on the subject. He expressed satisfaction with the fact that Hollywood is turning to the problem in general. Also gratifying, he said, were the number of calls he receives from playwrights and film people for guidance. Menninger lauded the Walt Disney technique as an ideal for an educational or documentary on the subject.

"'Lady in the Dark,' for example," he continued, "though strictly an entertainment film, at least pointed out to the public the important fact that even the most normal, successful person can be the victim of a serious emotional disturbance." Though he refrained from commenting on the psychiatric accuracy of that film, he did approve that it called to the attention of many people for the first time the fact that psychiatry was not a science confined to the insane.

Visual aids, Menninger stated, play an important role in the treatment of mental patients at Army hospitals. The Army has made about a dozen of these of which the latest is "Let There Be Light," directed by John Huston while still in uniform and narrated by actor Walter Huston, his father. Menninger feels this is the perfect educational film for the purpose, though it is questionable whether it will ever be offered for theatrical release.

A number of industrial firms are making films for their personnel dealing with mental problems peculiar to their industries.

"The public wants reliable information," Menninger concluded. "They are vitally interested in this problem as a result of the war, and films could help."

Broadway

Abel Green back from the Coast.

Jed Harris in Doctors hospital with grippe.

Jack L. Warner to Hot Springs, Ark., for the waters.

Rose Marie back at the Copa. Out briefly after auto accident.

Jesse Long, vet company manager, to Bermuda for a month's vacation.

Louella Parsons out of Good Samaritan hospital following week's checkup.

Maxine Lewis in town picking talent for the Last Frontier, Las Vegas, Nev., nitery.

George Sidney, Metro director, has returned to the Coast after a brief eastern visit.

Marvin Schenck, eastern talent head for Metro, back from three-week Coast trip.

Virginia Peine remained here while husband Quentin Reynolds went east last week on radio commitments.

Metro p.a. Perry Charles hopped to New York from the Coast via Miami, where he had Van Johnson in tow.

Ben Stein, general manager of "Apple of His Eye," due back tomorrow (Thurs.) from Florida recuperation.

Director-producer Felix Brentano discharged from Neurological Institute where he underwent spinal operation; recuperating at home.

Twentieth-Fox's Family Club will have its winter party at the Carnival Club in the Capitol hotel March 5, with Milton Berle emceeing.

Louis Sobol due back from Hollywood this week, while his wife pursues the sun in Miami Beach until April.

Three ex GIs, Ira Steiner, Stanley Halpern and Marvin Frank, rejoined the William Morris agency Monday (25).

Jimmy Durante and sidekick Jack Roth ducted with minor operations on Coast, occupying adjoining hospital beds.

J. R. Couse, formerly in Goldwyn eastern story dept., now out of Navy and has completed a play titled "Confess By Day."

Malcolm Kingsberg, new prexy of RKO Theatres, vacationing in Florida until March 18, following return from Coast confabs.

S. Barret McCormick, RKO pub-ad chief, left yesterday (Tuesday) for two weeks of huddles on new product at the studio.

Paula Stone partied partner Hunt Stromberg, Jr., at Embassy Club Sunday (24) prior to his departure for Hollywood. Young managers have click revival, "The Red Mill" (46th Street).

Claudia Franck, New York dramatic coach, who developed number of recent screen newcomers, including Joan Caulfield, Joan Roberts and Vera-Ellen, heads Coastward Friday (1) for visit with them.

Mexico City

By Douglas L. Grahame

Gloria Marin, pic star, ill with pneumonia.

Doris Harlow dancers topping show at the Hindu Palace nitery.

Lana Turner, on stopover to South America, feted by pic biggies.

Virginia Bruce, Ricard Arlen and William Warren at the Hotel Reforma.

J. B. Leech has taken over as the BBC director in Mexico, succeeding Thomas P. Gale.

Carlos Riveroll, radio producer for Coca-Cola here, back from a business trip to Hollywood.

Pix of Dolores del Rio and Arturo de Cordoba being distributed by Pan-American Films.

Warners have started building their long-planned show window here. It's on the Paseo de la Reforma.

Radio station XEBM (5,000 watts) at San Luis Potosi City, being facelifted for more power and studio space.

Biz so big for "Snow White" (RKO) on its revival here that the Cine Olimpia is operating with grind policy.

Local military prison has installed a cinema for the diversion and education of the inmates. Travelogs are featured.

Pic writers' union has hiked the minimum price per script to $5,000 (Mex). Former minimum was $3,000 (Mex).

Latest official counting of active cinemas in Mexico lists 1,119. End of 1946 is expected to see at least 1,200 operating.

Dolores del Rio's next Mexican pic is "Girls in Uniform." Mercurio Films will produce, with Antonio Monplet megging.

"Los Bocheros" (3), Basque folk singers-musicians, pacted by M-G-M for "Fiesta" and skedded to plane to Hollywood Feb. 14.

Sam Burger, M-G-M's Latin American supervisor, here studying cinema situation and for conferences with exhibitors.

Maria Elena Marques has resumed in John Steinbeck's "The Pearl," being produced at Cuernavaca, after an appendicitis operation.

Juan Orol, pic producer-megger, back from Havana with a contract for Leda Lozarine, Cuban film star, to top cast of his next pic.

Joe C. Goltz, UA rep here for four years, en route to his new assignment in Shanghai. Trade tendered him a farewell-bon voyage banquet.

Zessinger and Lowenthal, European pic distributors, have bought four Mexican films for exhibition in Sweden, France, Belgium and Switzerland.

Musicians feted Maestro Julian Carrillo, ace Mexican conductor-composer and inventor of "Sound 13," a new musical process, on his 71st birthday.

"Ballet Russe" smash hit at Palace of Fine Arts (National Theatre). SRO at every show. Bigger biz than when here last time and at a higher top, $10 (Mex).

Pic producer Alejandro Salkind has inked the "Ballet Russe" for his forthcoming production, "La Rebelion de los Fantasmas" ("The Rebellion of the Phantoms").

Maria Felix, top pic star, inked by Artistas Argentinos Asociados, Argentine producers, for a pic. She's skedded to go to Buenos Aires in April and may do stage-radio-nitery work on the side.

Clasa Films readying a super-religious pic, "Felipe de Jesus" ("St. Philip of Jesus"). Mexico's boy Saint killed by the Japs when he went to Japan as a missionary in the 16th centry. Reported cost of pic is $2,000,000 (Mex), a new high for Mexico.

Miami

By Larry Solloway

Lynne Parri joined show at Bar of Music.

Grace Moore guesting Golden Beach with friends.

Alan Gale and Myron Cohen open at Kitty Davis' Friday (1).

Dean Murphy planed into town to rejoin wife, Dorothy Dey. Opens at Brook club next week.

Greer Garson received honorary Doctor of Humanities degree from Rollins College Feb. 23.

Hal Winters and Dixie Roberts opened at Club Bali Friday (22), with Henny Youngman held over.

Jim Vernon (La Martinique, N. Y.) at Lord Tarleton for vacash. Regular patron at Copa for Ritz Bros. sessions.

Raleigh hotel cabana club scene of daily gag session by Jan Murray, Eddie Schaeffer, Harry Morton, Myron Cohen and Billy Vine.

Moss Hart, Bill Shirer, Kitty Carlisle and Jo Davidson among those attending Arts and Sciences dinner at Latin Quarter Sunday (24).

Willie Howard and Belle Baker head new show at Beachcomber, March 6. Doc Marcus will fill in for five days when Lou Holtz closes Friday (1).

Barney Balaban and family celebrating 25th wedding anni at Brook Club, Friday (22). Returned to town last week and rejoined colony at Lord Tarleton hotel.

Minneapolis

By Les Rees

Lyle Davis orch into Hotel Lowry Terrace Cafe.

Phil Regan held over at Hotel Radisson Flame Room.

Bob Byrne orchestra into Prom Ballroom for one-nighter.

Harry Chapman, Par salesman, back on job after illness.

Shriners' annual winter indoor circus at Auditorium March 4-9.

Hotel Nicollet Minnesota Terrace extending Dave Apollon engagement.

Hotel Dyckman Robin Hood room holding Perry Martin and his orchestra indefinitely.

John K. Sherman, Star Journal drama critic, in New York looking over Broadway shows.

Curly's floor show has Nelson Thomanson, Earl Dunn, Randolph & Hillory and Jeanne Gordon.

W. H. Workman, M-G-M branch manager, ill at home as result of relapse following major operation.

Cedric Adams, Star Journal columnist and ace radio newscaster, "written up" in current issue of Time.

Dan Brennan, new Times film critic, has novel, "Never So Young Again," hitting bookstands March 7.

Pat Halloran of Universal new president of Reel Fellows' club of film salesmen, succeeding Bill Cameron, of M-G-M, named vice-president.

Columnists Virginia Safford of Minneapolis Star Journal and Paul Light of St. Paul Pioneer Press in Hollywood, making studio rounds for daily yarns.

White Romeo

Continued from page 1

musician just out of the Army, as Romeo.

Frederick O'Neal, one of the heads of American Negro Theatre, also in "Lucasta," is tentatively cast as Juliet's father, and Riccardo, Chi artist-restaurateur, will limn Friar Laurence. O'Neal's and Miss Simms' "Lucasta" pacts, run out June 1.

Rehearsals start Aug. 1.

Chicago

Martha Graham dancers skedded for Chi appearance March 17.

Lenny Gale inked into Latin Quarter after Chez Paree stint.

Norman Corwin here for reception and meeting by I.C.C., for atom bomb talks.

M-G-M cocktailed Greer Garson last week at Polo Room of Ambassador hotel.

Willie Shore skedded for Coliseum Trailer Show opening March 16.

Louis Milestone, director-producer at UA, here for Chi opening of "Walk in the Sun."

George Kaufman, director and co-author of "Late George Apley" through Chi coastward.

Jimmy Walker checking into Chi to autograph Majestic Records of Al Smith's favorite songs.

Chi company of "Deep Are the Roots" still touring while awaiting theatre availability here.

Emcee Joe Wallace elected president of Parents of Spastic Children Assn. for fourth straight year.

Columbia exchange to throw party in late March commemorating 25th anni, with screening of "Gilda."

M-G-M cameramen finished filming scenes at University of Chicago for atom pic "The Beginning or the End."

Theatre Guild revival of "The Merry Wives of Windsor" with Charles Coburn Falstaffing due here May 27.

Miriam Hopkins to New York after "St. Lazare's Pharmacy" closing here; to play title role in "Laura," Vera Caspary play.

Eddie Noll quitting Palmer House, where he has staged productions for two years and going to Rio Cabana for some duties.

Jerry Wald

Continued from page 1

her that (1) the film fans would probably never see them, and (2) never know the difference, all the woman could say was "Oh, oh," and hung up. Many costume props flood in on all biographicals.

A lot of fun seems to revolve around the biog on Sime Silverman, founder of VARIETY. "Memory experts" call up and recall when *Sime* "walked down 46th street." Agents who "knew the Old Boy" reveal they're "sure to have just the people who will look the parts in 'Mr. Broadway'," title of the pic. Suggestions for casting the VARIETY staffers—who will not appear in the picture, by the way—roll in daily.

A Certain Violinist

There are any number of calls from those who have "some wonderful old back copies of VARIETY" When told that all the VARIETY files are readily available to Warners, that comes as a big surprise. Others have "some wonderful old reviews," and seem equally surprised when given the same answer.

Then there is the violinist who worked in Lou Forman's band at the Palace (Broadway). He figures he qualifies as a technical advisor. Asked why, his reason is, "I could see another side of *Sime* from where I was sitting." (*Sime* was chiefly a railbird, back of the house, so this kid must have had good glims.) Another worked for I. Miller, across the street from the VARIETY home-office. And then there is the seamstress formerly with Eaves Costume Co., also opposite VARIETY on West 46th, both of whom figure that qualifies them for technical expertness. An actor on the WB lot stopped Wald last week and said he "knew *Sime* well; why, he panned my show so thoroughly in 1915, but I got a pretty good notice above the others," etc. Then there's a rubber in a Palm Springs steamroom who worked on *Sime*, when he was down there with Jimmy Durante, Eddie Cantor and Jack Benny.

And then there are the danglers, as Wald calls them. They phone the studio, ask "are you interested in some wonderful incidents," and if Wald says yes, it seems to catch them off base. They just dangle, then stammer, "Oh, all right, I'll get in touch with you." Apparently if they got the expected turndown they were more articulately prepared to argue, but the interest throws them.

Wald has the biggest legion of "hep" callers, as he calls 'em, giving him info on *Sime*. They're the VARIETY staffers, on the Daily in Hollywood, ex-muggs from all over, important newspapermen - showmen like Hellinger, Skolsky, Winchell, Sobol; authoritative names like Charlie Morrison, Pat Casey, Charlie Einfeld, Burn & Allen, Benny, Fred Allen, Cantor, the Marxes and any number of others. Not forgetting Connie (Mrs. Jerry) Wald, who also remembers a few thing about Sime.

Wald has still another biographical assignment on the agenda. It's "Don Juan." So far nobody's called him to tell him they knew Don when.

ern division sales manager, while latter vacations in Florida.

Northwest Variety club has raised more than half of the $325,000 which it will use to build and equip a heart hospital on the University of Minnesota campus as its main philanthropic activity.

John H. Harris, national Variety club president, coming in from Pittsburgh this week during engagement of "Ice Capades" at St. Paul Auditorium and will be entertained by local Variety club.

St. Louis

By Sam X. Hurst

Jerry Lester h.o. at Chase Club.

Jay McShann band in at Club Plantation.

Radio Aces in at Crystal Terrace until March 1.

Bonnie Baker and revue opened at the 400 Club.

Clark & Bailey, comedy acrobats, handling floor show at Club Continental.

Slate Bros., plus Lloyd and Willis and Ran Anthony's band into the Chase Club.

Florence Pritchett, former Powers model, beating the tom-toms for Selznick's "Duel in the Sun."

Sigmund Romberg will make a one-night p.a. in the Henry W. Kiel auditorium tonight (20). House is scaled at $3.66.

Custodians and guards of the Henry W. Kiel (municipal) auditorium have voted to strike if wage demands are not met.

Tom Breneman, m.c. of the "Breakfast in Hollywood" radio program, conducting goofy hat contest during his one-week p.a. at the Fox theatre.

The Reorganization Investment Co., owner of Forest Park Highlands, the burg's major amusement park, is spending $500,000 for improvements. The park opens Decoration Day.

Out-of-town exhibs shopping on film row include Mrs. R. Passaalosqua, Palmyra, Ill.; High McGregor, Orcola and Oakland, Ill.; Bill Williams, Union, Mo.; Tilden Dixon, Crystal City and St. Clair, Mo.; Ed Fellis, Hillsbor, Ill., and Rone Pedrucci, booker for the Frisina Amus. Co., Springfield, Ill.

San Francisco

By Ted Friend

"Ric" Ricord and wife off to Los Angeles.

Buster Crabbe and Al St. John in from Hollywood.

Dwight Fiske set for Music Box, April 28.

George Milner, Fox West Coast exec, on out of town business.

Benny Goodman, Jan Garber, Henry Busse all in town over the weekend.

Paul Whiteman, Martha Tilton and Paul Mowrey were guests at press club Gang Dinner.

Jerry Colonna in Wednesday (20) to guestar on new KPO audience show, "Hubub Club."

Paul B. Mowrey, ABC National Director of Television, was guest at Advertising club shindig.

Hugh Becket, owner of Seattle's Metropolitan theatre in town; ditto Harriet Watt, of Theatre Guild.

The Feb. 16 issue of Satevepost, featuring George Sessions Perry's story on Frisco, being peddled for as high as $5 here.

George Antheil, composer, here to conduct two symphony concerts, guested on KPO-NBC program "Know Your Symphony."

Helen Wobbe, Golden Gate p.a., garnering Spike Jones plenty of space as result of maestro's midget auto and Indian, feathers and all, following him all over town.

Atom Bomb

Continued from page 1

video waves. Because of the fantastic disintegration effects of the atom bomb, the cameras and transmitting equipment will naturally have to be operated by remote control, but the technicians believe the cameras will be able to withstand the blasts if they're placed in a protected spot, which they figure would be about five miles from the doomed target ships. Targets will be floated on a lagoon at one end of the atoll, with the camera consequently set up on the opposite periphery of the island.

Newsreel Coverage Mapped

Technicians are also exploring the possibility of placing another video transmitter, as well as newsreel cameras, in the nose of the plane that's slated to drop the first bomb. Because of the tremendous amount of technical equipment that the plane will be required to carry, however, it's believed unlikely at this time that the plan will be realized.

Naval observers said it had not yet been determined whether commercial broadcasters would be invited to handle the television equipment or whether the job would be assigned to Naval communications men. Plans are underway to film the event from the flagship, film to be used in newsreels and for transmission to home video sets at a later date.

Hollywood

Sheila Ryan divorced Allan Lane.

James Roosevelt airlined to Miami.

Harold Vermilyea in from New York.

Patric Knowles laid up with bronchitis.

Carleton Alsop laid up with influenza.

Janet Blair bedded at home by influenza.

Al Jolson motored in from Palm Springs.

Tess Diamond, AGVA exec, laid up with flu.

Dorothy Lamour to Phoenix on vacation.

Leon Errol making his 96th two-reeler at RKO.

Richard Benedict injured in a motor accident.

Natalie Wood to Cincinnati to visit the home folks.

Ned Sorrell, radio announcer, laid up with mumps.

Louella Parsons out of the hospital after a checkup.

Eddie Sherman sunning for a week at Palm Springs.

Cy Allen, Warners flack, hospitalized for surgery.

Joseph Cotten returned from a Broadway vacation.

Jack L. Warner entertained Mr. and Mrs. Henry Ford II.

J. Carrol Naishes celebrating their 20th wedding anniversary.

Donald Barry back at work at Republic after a hospital siege.

Louis de Rochemont in Palm Springs recovering from flu.

Brian Aherne to Indio to start spring planting on his ranch.

Lewis Stone filed suit to recover $6,000 he lost in a stock deal.

Hugh Owen in from New York for Paramount sales conferences.

Vera Zorina in from New York to report for work at Universal.

Percy Grainger in town after a trio of southern California recitals.

Kathryn Grayson and John Shelton vacationing at Lake Tahoe.

Len Simpson shifted from David O. Selznick's flackery to Columbia.

George Raft slated for a second week in the hospital with pleurisy.

Barbara Bean, Goldwyn secretary, resigned to take up an opera career.

B. W. Frederick in town on business for the Frederick Bros. agency.

Arthur Freed returned to his production desk after gandering Broadway.

Jack (formerly Jackie) Cooper bought a new home in Monte Mar Vista.

Buddy Rogers' brother, Major Bruce Rogers, due from Europe this week.

J. D. Wrather in from Dallas to establish offices for his 16mm. company.

Jorja Curtwright to Amarillo for the home town opening of "Whistle Stop."

Al Salomon bought the house he has been renting for the last three years.

Otto Kruger sprained his ankle by falling from a ladder while pruning a tree.

Charles Feldman touring Universal branch offices in Denver and Salt Lake City.

Gloria Stuart and her husband, Arthur Sheekman, vacationing in Las Vegas.

Ben Bogeaus tossed a surprise birthday party for his director, Edwin Marin.

Clyde Eckhardt bought a home in the Wilshire district to beat an eviction notice.

Alfred Hitchcok aired into town after airing on Fred Allen's show in New York.

Edouardo Noreiga in from Mexico City to assume his thesp contract with RKO.

Joseph Tushinksy and his bride bought the Stan Laurel estate near Northridge.

Eleanor Parker and groom, Bert Friedlob, to Mexico for a six-week honeymoon.

Roy Rogers to Las Vegas to look over possible sites for a 1,000-acre dude ranch.

William Jeffers, Union Pacific topper, bought Roy Disney's home at Toluca Lake.

Lou Costello and his personal manager, Eddie Sherman, broiling out at Palm Springs.

Robert Siodmak's illness holding up production of "The Dark Mirror" at International.

Fred Guiol resumed his producer chores for Hal Roach after an appendix operation.

Sam Wood showed up at his office for the first time since he was taken ill two months ago.

Lawrence Tierney sued for $7,600 by Paul E. de Looneyssie, who says the actor slugged him.

Otto Preminger back on the 20th-Fox lot after three weeks of play gandering in New York.

Emma Laurine McMichael divorced George Edward McMichael, Jr., of the "Merry Macs."

Richard Whorf resumed direction of "Till the Clouds Roll By" at Metro after a week out with flu.

Herbert J. Yates returned from New York conferences with Sidney A. Meyers of British Lion.

Albert B. Gins in town for conferences with I. B. Kornblum about the American Guild of Musical Artists.

Charles Leonard in from New York to succeed Charlie Dagget as publicity chief for William Cagney Productions.

Publicity that—

"FAR EXCEEDS ANYTHING EXPECTED OR EVEN HOPED FOR..."

— Says PALMOLIVE and COLGATE Advertising Agency Head.

SHERMAN & MARQUETTE
INCORPORATED
ADVERTISING

11 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

January 29, 1946

Mr. David Green
David Green Associates
280 Madison Avenue
New York, N. Y.

Dear Dave:

In accordance with our original letter to you of several months ago, setting forth the terms under which we secured the services of yourself and your associates, I want to refer now to one important provision contained in that original letter. Specifically, I am referring to the paragraph wherein you were advised that the arrangements were strictly on a trial basis. Frankly, Dave, the trial run is definitely over, and this letter is simply to tell you that the actual tangible results we received far exceeded anything we had expected or even hoped for. You have done a grand job and we want you and your people to know how we feel, and that we are making the original arrangement a permanent one.

Sincerely,

SHERMAN & MARQUETTE, INC.

Vice President
Carl S. Brown:ps

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